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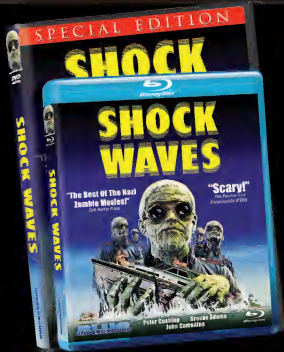
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# DELIRIOUS WORDS

## SOMETHING BORROWED, SOMETHING WEIRD

**I**t's true that you never forget your first time. For better or for worse, your premier experience wading into any uncharted body of water is the one that lodges most prominently in your memory bank and for me, when it comes to SOMETHING WEIRD VIDEO, that maiden voyage was with a grotty little zombie shocker called THE CHILD.

When I was little, I used to stay up late, as many lads of my generation did, and watch the syndicated ELVIRA'S MOVIE MACABRE show on cable. It was fun, sexy (those boobs...divine) and most importantly, it opened up a portal into stranger strains of downmarket horror and fantasy films, many of which were foreign. I discovered the Mark Damon/Rosalba Neri vampire flick DEVIL'S WEDDING NIGHT, Luigi Cozzi's splat-tacular CONTAMINATION and the deliciously eerie UK thriller BLOOD ON SATAN'S CLAW, to name just a few. All of these films were cut and the prints were dirty, spicely and faded. But that meant little because they were there, they were weird, they were new and exciting; miles removed from the pedestrian North American genre fare that flooded my video store and local theatre.

Among that pack of Saturday night chillers was a cheap, greasy American indie thing called KILL AND GO HIDE. Like most of these pictures, I could find no reference anywhere in any of my movie books and this was long before the internet so every viewing experience was a gamble, which of course only added to the thrills. But from the first moments of KILL AND GO HIDE, I was gripped. Dark, dubbed (though it was an American film, it must have been shot without in-camera sound) and bizarre, the flick told the tale of a little girl from Hell who manipulates her town via telekinesis and controls a mottled horde of blackened zombies that creep around her local graveyard. Flawed as all get-out, HIDE AND GO KILL commanded a certain power that no other movie I had seen prior possessed.

So I went looking for HIDE AND GO KILL with little success until one day I entered a BANDITO VIDEO megastore and saw a nondescript box bearing the title ZOMBIE CHILD. I immediately learned that this was KILL AND GO HIDE under a different name. I rented it, hooked up another VCR to my main machine and dubbed it. When BANDITO went out of business I bought the crusty VHS. I still have it. But the really big deal and the point of this meandering story is that later on, years later in fact, when I discovered the internet and then, ebay, I found a DVD copy of the movie for sale under the generic name THE CHILD. It was put out by SOMETHING WEIRD VIDEO, an imprint I had heard of and had seen in stores and yet had never schooled myself in. I ordered the rather pricey product, waited, received and dug in...

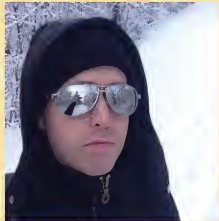
It wasn't just the joy of having a beautiful digital print of KILL AND GO HIDE in my hands that thrilled me, it was, as every SWV freak knows, the cavalcade of amazing supplemental material included that truly blew my mind. Witty programmed short features about babysitting bad kids, weird exploitation art, strange radio spots and best of all, a glut of

amazingly sleazy trailers from the Harry Novak film library, all clogged up my player for years. This wasn't a DVD, this was a fucking party blasted onto shiny plastic disc. It changed my life. I became an SWV addict right then and there.

And so it goes. THE CHILD was the tool I used to pry open the door into the world of SWV mastermind Mike Vraney and his joyous celebration of all things schlock. And now, years later and months after Vraney's devastating passing after a battle with cancer, I am here, in the pages of DELIRIUM, the beautiful magazine we created to honor the sensibilities of those who spend their lives making the maddest of movies, painting a picture about SWV, paying tribute to Vraney with my friend and publisher Charles Band for you, the SWV completist. Or maybe, this is all new to you. Maybe you've never stepped foot in Vraney's world and if so, I am so very excited to be your guide. As part of that journey into weirdness, may I suggest that you go to FullMoonStreaming.com and peruse our SWV section as we've recently partnered with Vraney's beautiful wife Lisa Petrucci to fan out some of our favorite SWV flicks.

Viva DELIRIUM and long live SOMETHING WEIRD VIDEO.

-Chris Alexander, Editor  
chris@deliriummagazine.com





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# FULL MOON RISING

What's new and hot in the FULL MOON universe and beyond.

## CANADIAN FILMMAKER TO HELM FULL MOON'S "SHRIEKER 2"

Legendary director David DeCoteau's 1998 Full Moon slasher **SHRIEKER** was a dark, straight up demonic chiller that has amassed a quiet cult following. Still, not many folks have exactly screamed for a sequel and yet, that's exactly what we're going to get as

arrangement that has been wisely extended via Full Moon.

"This project has been an absolute delight thus far, and I do have a great amount of creative freedom," notes the filmmaker.

"I presented the pitch to Charles (Band) which he liked, and he essentially cut the check and let me have free reign. That said, I hold both the original film and Full Moon in great esteem, and am taking care to make sure I craft something that fits within the canon. There's a legacy to uphold here."

In that vein, Mann's work tends to favor gothic menace over sex and violence, dual elements that Full Moon has long traded in. But Mann is trying to balance both sensibilities.

"I make a very specific type of film that's

very much in line with the types of films that I gravitate to as a viewer," Mann says.

"I grew up on the old Hammer and Amicus titles; AIP, Universal, BBC stuff. I prefer Gothic, story and character driven affairs and I don't see any reason why I would compromise my work this far into the game. Besides, one of the charms of the classic Full Moon titles is that they really are old-school, very much in the AIP mould. I'm so proud to be making a Full Moon movie."

Mann's tentatively titled **SHRIEKER 2** is currently in production and, after it is released in 2015, fans can expect more economically produced sequels to some of Full Moon's lesser known titles to follow.

-Smitty Allenby



Canadian indie filmmaker Anthony D.P. Mann (**TERROR OF DRACULA**) steps up to the plate with his low-budget, high concept follow-up, **SHRIEKER 2**.

"I was so fortunate to have been presented with a list of possible Full Moon properties that I could make a sequel to," Mann says of his newly minted involvement with the company.

"**SHRIEKER** immediately jumped out at me! I've always loved the M.R. James story 'Casting the Runes', which itself has inspired direct television and film adaptations, most notably the classic British masterpiece **NIGHT OF THE DEMON**, also known as **CURSE OF THE DEMON**, which is very similar in concept to the first **SHRIEKER** film. David DeCoteau's original flick is a very gothic affair, the type of material that I am attracted to as a viewer and filmmaker."

Mann has gotten a reputation for turning dimes into dollars in his native Kingston, Ontario making a slew of elegant, well produced micro-budget movies like **THE GHOST-KEEPERS** and **PHANTOM OF THE OPERA**, released primarily through Chemical Burn Entertainment. He's used to being left alone to make the kinds of thoughtful, intelligent macabre movies he wants to make, an



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# THE WAY OF THE

# WEIRD

Artist and Strange Cinema lover Lisa Petrucci keeps the fires burning in the horrifying, horny and hilarious movie house that the late Mike Vraney built.

By CHRIS ALEXANDER

Simply put, cult filmdom has never - and likely never will again - see the likes of SOMETHING WEIRD. The beloved video label was founded by odd-ball pop culture enthusiast Mike Vraney in 1990, based on his love for cheap, smutty D-level vintage sex flicks and lurid horror potboilers. What started as a hobby

license dozens of SWV's greatest flicks for our FullMoonStreaming channel. During those tense (not really!) negotiations, we came to love the lady, admiring both her courage and dedication to her late husband's memory. Petrucci is indeed, the guardian of SOMETHING WEIRD.

Please, if you haven't already done so,

**PETRUCCI:** Actually, Mike found films from a variety of sources over the past 25 years. He started out by collecting 16mm "Nudie Cuties" vintage arcade loops when he came across a collection of them in the early 1990s. Mike immediately thought they should be transferred and made available on video and this was at a time when this sort of material wasn't really available yet. Then he started finding 35mm sexploitation feature film prints and transferring those, so that was the official beginning of SOMETHING WEIRD as a legitimate video company. I should point out that before this, Mike was a notorious mail order video bootlegger, as were many of his colleagues at the time. He'd place little ads in fanzines and offer rare cult movies and television shows on



quickly became a business and before Vraney knew it, he was a legend, and his SOMETHING WEIRD Video imprint widely recognized as the church in which patrons of unloved, skid-row motion pictures would worship.

And while Vraney and his accomplices (which included beloved director Frank Henenlotter) were endlessly pleasing the fans, into his life came a one Lisa Petrucci, a young, beautiful artist and lover of SWV culture. Over the past decade Petrucci became Vraney's closest ally in his bid to keep the SWV beast going; they were soon married and when the world lost Vraney to cancer on January 2nd, 2014, Petrucci swore to keep SWV and the hundreds of amazing films they distribute, alive. And she continues to do so, with passion and vigor.

DELIRIUM's relationship with SWV is hard-wired into our own obsessions with the kind of cinema the company trades in, but our personal relationship with Petrucci began this past summer, when our publisher secured a deal with her to

meet her. Here. Now...

**DELIRIUM:** There are so many stories about Mike and SWV that are almost mythical. Is it true he acquired all or most of SWV's stock from a vault in a film lab that had gone under?



VHS. Then one fateful day Mike received a phone call from David F. Friedman, who had heard Mike was selling RIBALD TALES OF ROBIN HOOD on video without his permission. Instead of chewing him out, Dave was curious why anyone would even want to release "that old stuff" on video. Mike proceeded to make a deal with Dave to release a few of his best known films like SPACE THING and THE DEFILERS and just see what happens. Well, fandom went nuts and the videos sold like hotcakes. Dave decided to give Mike access to his entire library, as well as introducing him to his old cronies Dan Sonney, Harry Novak, Bob Cresse, and Arthur Morowitz, who Mike would go on to make licensing deals with. Dave's support and blessing opened many doors for SOMETHING WEIRD. Dave became more than a mentor to Mike, he was one of his best friends and an important part of our

family.

But getting back to the film lab that you referenced...

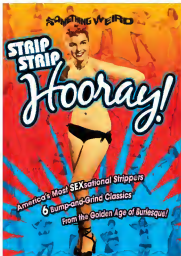
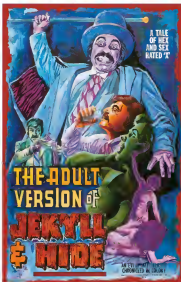
During the early 1990s, Mike gained access to the legendary Movie Lab warehouse in New York City via Dave Friedman. It was an amazing opportunity, but

totally on the down-low. Basically Mike paid a janitor to gain access to the warehouse and was allowed to take a certain number of films that had never seen the light of day. He and Frank Henenlotter scoured tens of thousands of film elements and grabbed stuff like *THE CURIOUS DR. HUMPP* and *MONSTER AT CAMP SUNSHINE* among others. A few years later, the Movie Lab film collection was bought by Arthur Morowitz of Distribpix and he and Mike went into a partnership to archive and release some gems from the collection on video. All those film elements were shipped to Los Angeles where they were stored for a decade, then moved to our warehouses in Seattle where Mike could continue archiving the collection closer to home. Over the years *SOMETHING WEIRD* released dozens of films



OUS DR. HUMPP and *MONSTER AT CAMP SUNSHINE* among others. A few years later, the Movie Lab film collection was bought by Arthur Morowitz of Distribpix and he and Mike went into a partnership to archive and release some gems from the collection on video. All those film elements were shipped to Los Angeles where they were stored for a decade, then moved to our warehouses in Seattle where Mike could continue archiving the collection closer to home. Over the years *SOMETHING WEIRD* released dozens of films





from Movie Lab, including *CONFESSIONS OF A PSYCHO CAT*, *ALL WOMEN ARE BAD*, *SEEDS OF SIN*, *MURDER A LA MOD* and many, many more. Mike was still going through the Movie Lab collection when he was diagnosed with advanced lung cancer in 2012. Not being able to continue his project was a disappointment to him, but before he died, it was decided that the film collection would return to the east coast where it originally came from and be preserved, archived and stored by Arthur's son, Steven Morowitz of Distribpix for posterity.

**DELIRIUM:** How did you meet Mike? Did you share the same passion for these kind of films?

**PETRUCCI:** I've always loved movies, especially exploitation and horror films. When I lived in NYC during the early 1990s, I worked at the Psychotronic Store and regularly rented oddball and exploitation movies from Kim's Video. So I was already familiar with Mike and SWV. In 1993, I went to a Chiller Theatre convention in New Jersey where I met Mike and Dave Friedman. I was writing an article about exploitation cinema and planned to interview Mike and Dave for it. I'm told that Mike literally fell in love with me as soon as I started talking about Michael and Roberta Findlay! Apparently he had found the woman of his dreams. It took me a bit longer to acknowledge this, but by the next year I had moved to Seattle and begun the best years of my life with Mike. We were soul mates and just meant to be together.

**DELIRIUM:** Did Mike really eat, sleep and breathe this stuff? Was it all consuming?

**PETRUCCI:** Indeed. But besides being passionate about movies, Mike enjoyed all kinds of other things. He was a fanatical pop culture collector. Not just film and movie memorabilia, but vintage comics, magazines, paperback books, toys, you name it. I collect too, so between the both of us we've amassed a museum's worth of old stuff. Mike was also an amazing father. He has two young adult children, Mark and Danielle, who he loved dearly. They watched countless hours of classic cartoons, television and films together, and the kids learned to appreciate all things nostalgic. But mostly, Mike dedicated the past two decades to finding films and spreading the word about *SOMETHING WEIRD*. He enjoyed talking about all kinds of films. Mike and Frank Henenlotter had lively conversations on the phone about movies they had recently watched. His enthusiasm was contagious.

**DELIRIUM:** As you mentioned, SWV changed the way we watch exploitation cinema and if it wasn't for Mike, many of my generation would have no idea who HG Lewis even was. Did Mike acknowledge just how vital he was to the worship of "low" cinema?

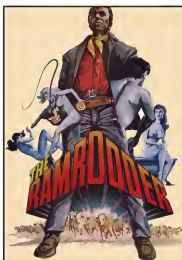
**PETRUCCI:** Mike just always did what he loved. As a teen he collected and sold comics; in his early twenties, during the 1980's, he managed punk rock bands The Dead Kennedys and TSOL. And then he started *SOMETHING WEIRD* because he discovered he could make money duplicating low-budget movies and that just happened to increase awareness of exploitation cinema. Mike never claimed to be an authority on the subject, he'd just find films and put them out there. In retrospect, it's amazing the number of films that never would have seen the light of day were it not for Mike.

**DELIRIUM:** What were some of the ways in which you saw the impact of SWV in pop culture?

**PETRUCCI:** Probably the first big thing we noticed was with the Bettie Page craze. Mike got ahold of the burlesque feature films *TEASERAMA* and *VARI-TEASE* starring Bettie Page from Dave Friedman and Dan Sonney. When those came out people went nuts. I'm sure it contributed to the popularity of neo-Burlesque in the years to come. SWV has influenced so many bands. The Cramps often used references to







SOMETHING WEIRD movies in their songs and titles. Lux and Ivy were friends and fans. People still remember and ask about the Reel Wild Cinema show SW did with the USA Network. And probably one of Mike's greatest accomplishments was getting the SOMETHING WEIRD channel on Comcast cable! The idea of these crummy films being available on television sets across America thrilled Mike. He thought that was very subversive. And he liked being subversive.

**DELIRIUM:** What are some of your favorites from the collection and why?

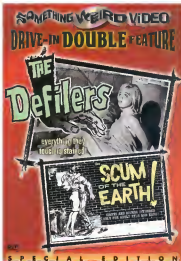
**PETRUCCI:** I tend to favor our black and white exploitation films from the 1960s. I really like The Findlays, Doris Wishman, Joe Sarno, and Dale Berry. I also enjoy girl gang movies. And oddball horror flicks. The sleazier the better. A few of my absolute favorites are THE TOUCH OF HER FLESH, OLGA'S HOUSE OF SHAME, SIN IN THE SUBURBS, BAD GIRLS GO TO HELL, SHANTY TRAMP, TEENAGE GANG DEBS, HOT THRILLS AND WARM CHILLS, GIRL OF THE RUN and SHE FREAK. Some of Mike's favorites were SOCK IT TO ME BABY, AROUSED, LOVE GODDESSES OF BLOOD ISLAND, HOT BLOODED WOMAN and GOD-MONSTER OF THE INDIAN FLATS. Mike assembled some incredible compilation series too like Twisted Sex Trailers and Shorts. And 370 two hour volumes of Nudie Cuties Shorts, Loops and Peeps. But I'd say the ultimate SOMETHING WEIRD release of all time was MONSTERS CRASH THE PAJAMA PARTY SPOOK SHOW SPECTACULAR, released by Image Entertainment. It's hands down the most terrific thing we ever made and Mike's single greatest labor of love.

**DELIRIUM:** I know how painful Mike's loss still is and will always be for you. Now that you are the guardian of the collection, is that an easy thing? Does it help keep the memory and spirit of Mike alive with you? Is it ever a weight?

**PETRUCCI:** Definitely not easy at all and at times a giant burden. I'd much rather be doing all this with Mike at my side. We were a great team and at our best together. SOMETHING WEIRD won't ever be the same without Mike. He was the heart and soul of the company. However, working with the film archive and embarking on new projects definitely makes me feel close to him. I'm not sure what the future holds. The video business has changed so much in the past twenty years. We do what we can to keep up with the times, changes in technology, and the demands of the entertainment industry. In the meantime I'm just keeping the ship afloat and looking for opportunities that will honor and preserve Mike's legacy and hard work.

**DELIRIUM:** What does the future have in store for the library?

**PETRUCCI:** We plan to have the entire SW catalog available as downloads on our website by the end of the year. We've discovered that more and more people are buying downloads than DVD's, so we've adapted accordingly. Also streaming networks are offering new opportunities and exposing us to different audiences, so we're very excited to be working with Full Moon on this venture. And before Mike died, we had produced a documentary called THAT'S SEXPLOITATION which is a visual history of sex in the cinema from 1930-1970. The film was directed by Frank Henenlotter and features David F. Friedman as the authority on the subject. We've screened the documentary at numerous film festivals and theaters internationally, and are now getting it ready for a DVD and Blu-ray release. I foresee SOMETHING WEIRD working with like-minded partners on future projects. But in the meantime, our film archive remains under my watchful eye and loving protection. It's an honor to be the custodian of SOMETHING WEIRD...



# RAIDERS OF THE LOST LAB

Iconic Cult Filmmaker Frank Henenlotter was instrumental in developing the SOMETHING WEIRD Dynasty.

By CHRIS ALEXANDER

In the realm of counter-culture horror filmmaking, director Frank Henenlotter is undisputed royalty. His gonzo 1982 indie *BASKET CASE* is a masterpiece of bloody, high-concept, depraved weirdness as are subsequent films in his canon including 1988's *BRAIN DAMAGE*, 1990's *FRANKENHOOKER* and 2008's *BAD BIOLOGY*. There simply are no other movies that combine lowbrow frissons and high-minded wit, quite like the films of Frank Henenlotter...

And yet, while he was loudly building his name on naughty self-made cinema, Henenlotter was quietly co-piloting the secret history of exploitation film fandom and worship. As Mike Vraney's friend and silent partner in the SOMETHING WEIRD VIDEO Empire, Henenlotter was the guy helping curate the titles for the legendary Image DVD line as well as writing the cheeky box copy. He was also with Vraney when the bulk of the SWV library was amassed, deep in that legendary vault beneath the Movie Lab offices in New York, a daring rescue mission that is just as cinematic as any of the pulp fiction Henenlotter both makes and thrives on.

DELIRIUM was excited to have Frank on board for our SWV salute.

DELIRIUM: How did you become part of Vraney's weird world?

HENENLOTTER: Back when Mike was turning out bootleg VHS in his garage, he had acquired 3,4, maybe 6 exploitation films and as soon as they were for sale I



called him up and bought them and we had a conversation and for the next 20 years that's what we were doing, talking on the phone every day. That ritual continued until his death. Anyway, somewhere along the line we both heard about Movie Lab, which was a very large lab in New York that used to do primarily indie films. When Movie Lab went bankrupt they tried to contact all the distributors of the movies they had, but since most of the films they had were exploitation pic-

tures, the distributors were long gone and most of the producers were also long gone so basically, they got stuck with a basement of orphaned films that were about to become landfill. So we had this list of titles that were available and there were lots of treasures on there. Now, ultimately, there was not a single title on that list that we ever found so I have no idea what that list was but it was the list that got us to go there. So we went down into the vault. It was pretty incredible. It was this huge cavern under 11th or 12th Avenue and the air was so dry that you would look at your hand and all of a sudden you had these tiny cuts you didn't know you had before. It was very weird. The vault was in terrible shape; the shelves had fallen over domino-like and there was a section in the center where water pipes were leaking on to some of the films. But the collection itself, well, that was now in the hands of the custodial staff.

DELIRIUM: Was that legit?

HENENLOTTER: Of course not. They were trying to get a couple of bucks out of this mess that they had. So we went in and within minutes our heads were spinning at the amount of titles that were in this



place. And Mike said he came in with \$1000 and the plan was to buy 10 films. That was the budget. Well, let me tell you, we wanted way more than 10 titles. Mike only wanted the exploitation stuff but I saw other stuff that was not exploitation that I wanted and I thought, Jesus Christ, I'll pay for these, even though I had no clue as to what I was going to do with





them. These were not prints, these were negatives, see, and that's why our stuff always looked so great. It was all such incredible material and it's what makes Mike's collection very valuable. So we were up all night, wondering what we were going to do with it and Mike said he had an idea. This was how brilliant he was, an example of his business savvy. We went in on Saturday and Mike said, "Okay, who is the head custodian here?" and this guy said "I am." And Mike said "Okay, look. I know what the deal is. You're hoping to make a few hundred bucks and split it with your friends right? I will give you \$5,000 right now, if you just turn around and walk away and let us take what we want." The guy looked at Mike and said "let me show you where the elevator is, let me show you where the lights are..." (laughs). We took some 160 titles home that day...

**DELIRIUM:** How did you know when to stop?

**HENENLOTTER:** Well, we were

exhausted. After we loaded the truck, it was 12 hours later and we're dirty and as we're turning off the lights I said "Oh shit! I need this!" because there, on a shelf, was a print of *COTTONPICKIN' CHICK-ENPICKERS*. It was gonna be landfill! I couldn't leave it! Mike was screaming "Leave it for God's sake!" but I just couldn't. So we stuck it on the front seat of the truck because there was no more room in the back. I was thrilled with what we took but tearing myself away from that place was really, really hard...

**DELIRIUM:** Was IMAGE Entertainment cool with all these insane titles that you were laying on them?

**HENENLOTTER:** Back then, I think what IMAGE thought they were going to get from us was *PLAN 10 FROM OUTER SPACE* or *PLAN 11 FROM OUTER SPACE* and they were kinda horrified by the stuff we laid on them! They banned *THE SINFUL DWARF* and they banned *LOVE CAMP 7* which was ridiculous because I put *LOVE CAMP 7* on the schedule based

on the fact that *ILSA: SHE WOLF OF THE SS* and *HAREM KEEPER OF THE OIL SHIEKS* were huge sellers for them and my box-copy wasn't even funny, it was simply, "Before there was *ILSA* there was *LOVE CAMP 7*" which was true! They made trims once in a while if anything was hardcore. But the great thing was they took their name off it and it just became *SOMETHING WEIRD*, just our name on there.

**DELIRIUM:** And that name became synonymous with exploitation film awesomeness...

**HENENLOTTER:** Yes. Early on Mike wanted to keep playing on the filmmaker names, like he did with the VHS releases, like H.G. Lewis or Dave Friedman and I was like, no, we should just play on the brand name *SOMETHING WEIRD*. I thought we should just market these films to college kids who wanted a party DVD and only wanted to look at tits and madness. Whenever Mike heard a good idea, he'd go quiet for a while. So he did and then said "Yeah. That's the way to do it." So that's what we did and that was a hugely successful formula.



# THE GODFATHER OF GORE RETURNS!

H.G. Lewis goes for the gruesome once more in BLOODMANIA.

By LACEY PAIGE

**V**ery few genre filmmakers can say that their work has stood the test of time as vigorously as SOMETHING WEIRD superhero H.G. Lewis' has. With a career that has surpassed the half-century mark and a moniker that is universally recognized by horror fans of all ages, it's no wonder the Godfather of Gore has managed to stay as active in the industry as he has.

But unbeknownst to the casual viewer of celluloid sleaze, Lewis' career extends far beyond the buckets of blood that he so diligently painted his genre offerings of the '60s and '70s with. The man has established one of the most multi-faceted professional portfolios of anyone of his time, making movies, writing books, developing innovative and highly effective marketing and advertising tactics, composing music... and he continues to pursue all of these endeavors with the same unparalleled level of tenacity that he did as a younger lad in the early 1960s. It's hard to believe that our beloved Godfather of Gore is pushing 90! But if anyone is living proof that age really is just a number, it's H.G. Lewis.

His 2009 feature THE UH-OH SHOW confirmed that even 50 years after the release of his first soiree into reel repugnance, BLOOD FEAST, he's still got a taste for terror and a heart for horrific humor. And just as one might have mistaken THE UH-OH SHOW as his last cinematic offering, word of a new Lewis-helmed gore show came to light. Currently being shot on location in Calgary, Alberta, Canada in conjunction with Diabolique Films, BLOODMANIA marks Lewis' induction into anthology horror territory. Lewis recently sat down with DELIRIUM to talk a bit about his latest slice of slaughter.

**DELIRIUM:** Anthology horror has made a significant comeback in recent years. Let's talk about what BLOODMANIA is going to bring to the table that other recent genre anthologies haven't yet.

**H.G. LEWIS:** We have a number of areas in which we are carving new ground. First of all, the four components of BLOODMANIA are unrelated except that each one has a vicious sense of humor attached to it. Our analysis of this type of motion picture that both Jim [Saito, producer of BLOODMANIA] and me came to conclude is that what's lacking so often in this type of picture is one, gore that hasn't been done before, because the gore is the core! And two, that tying it to humor says to an audience, 'This is a different type of motion picture,' because both of us feel that some of the stuff coming out now in

[horror] movies is derivative. People think they're seeing the same movie over and over again. They will not say that about this one.

**DELIRIUM:** How can you possibly top the gruesome grotesqueries you delivered with such unparalleled precision back in a day and age when such things were unimaginable and completely unheard of? Do you think it's even possible to shock people in a day and age where anything and everything is available on the Internet?

**LEWIS:** We can shock people, but the question is what kind of shock do we want to deliver? As an example, a few months ago someone whom I really don't know at all asked me if I'd be interested in directing a snuff film. If you know what a snuff

film is, someone is actually physically murdered on camera. I would not go within 50 miles of such a project because that to me is not entertaining (not to mention y'know, super illegal! - Ed). So when we talk about shocking people, the shock also has to be entertaining, and we're doing that on a level that hasn't been done before, because yes, I and many others have shocked people with various kinds of gory effects. But nobody else is doing it the way that Jim and I are doing it.

**DELIRIUM:** How has the shoot been? Smooth?

**LEWIS:** It certainly has gone on a level of smoothness that is very satisfying to me. What I found here in Calgary is a desire to

make the best movie we can make. Everyone is going as far beyond what might be expected as I could ever ask for. If we run late, no one says, 'Hey, we're running late.' If a shot is difficult to make, we all agree it's a difficult shot to make but we make it anyway. If there's a problem with one person having to carry too much baggage, somebody else immediately—whether it's cast or crew—jumps in to help. That is what I used to see about 30 years ago, and I'm so thrilled to see it again. And it's made me the last outpost of that kind of enthusiasm. It's really been a pleasure so far. Now, there's still more to shoot, and as one goes down the line on any production, tempers either flare or start to boil a little bit under the surface. We haven't sensed that yet here.

THE GODFATHER OF GORE IS BACK, AND IT'S ABOUT BLOODY TIME!

HERSCHELL GORDON LEWIS

**Bloodmania**

DIABOLIQUE FILMS IN ASSOCIATION WITH HGB ENTERTAINMENT... PRESENTS

A JAMES SAITO PRODUCTION / HERSCHELL GORDON LEWIS' BLOODMANIA

DIRECTED BY HERSCHELL GORDON LEWIS / BENJAMIN BOSS BAYLEN / KEVIN LITTELLBOLT

STARRING ROGER LEBLANC / LEANNE KAYL THOMAS / MARK KORTOK / CAROLINE BEZANCO / INTERVIEWING PETER CHADMAN AND ERICA CARRILAN

EXECUTIVE PRODUCERS SHAWN FERGUSON / PRODUCED BY JAMES SAITO / JUEL SCHULZ

WRITTEN BY HERSCHELL GORDON LEWIS / DAVID SCHULTZ / JAMES SAITO / JUSTIN SANE

**Coming Soon**



# BIG, BAD BURRIL

By CHRIS ALEXANDER

**A**rtist, filmmaker and indie horror culture visionary Jimmyo Burril (SILVER SCREAM, THE CHAINSAW SALLY SHOW) has been making joyously trashy entertainment for over a decade both with his wife and muse April and without. But no matter what he gets up to, his allegiance to the kind of cheerfully off-color stuff spat out by his hero H.G. Lewis in his heyday is nothing short of devout.

DELIRIUM caught up with this brave, bold whirling dervish of dirty imagination, marrying him to our SOMETHING WEIRD coverage as Burril really is one of the only people left who embodies the class of oddball auteurs Mike Vraney celebrated.

**DELIRIUM:** Were you a monster kid growing up?

**BURRIL:** I was. It all started in first grade, when my parents took over the haunted house at my elementary school Halloween carnival. They did it for six years. In between times, a lot of the props were stored in our garage. So that was my introduction.

**DELIRIUM:** What was your professional "coming out"? Your first "real" perfor-

mance or film?

**BURRIL:** SILVER SCREAM, my stage musical. I wanted to make my own haunted house, with all the stuff I liked. I had been an avid Alice Cooper fan since 1976 when he did "Welcome to my Nightmare" and was hugely influence by the film PHANTOM OF THE PARADISE. Both had this great mixture of horror and music, which was where I wanted to be. So I wrote SILVER SCREAM, which is a live, black and white horror musical about horror movies. To this day, I still love being on stage performing that show.

**DELIRIUM:** At one point did you meet your wife and chief collaborator April? Was it love at first sight?

**BURRIL:** NO! April hated me when we first met. I was a dick! We met a few years previous to our getting together. We were in a band together. It was just a shitty cover band, but at that time I was

a major drinker, and very self centered. Years pass, I have my daughter Lilli with my first wife and that changed me so much. Finally, we hooked back up when she auditioned for SILVER SCREAM in 1996 and have been together since.

**DELIRIUM:** The fan base for your CHAINSAW SALLY film and web series is huge. What was the genesis of Sally?

**BURRIL:** We were trying to get attention for SILVER SCREAM, because it was hard to convince horror fans that we were not doing FIDLER ON THE ROOF, but a cool stage show, custom made for them. So April and I invented Sally (Named after Sally Hardesty from THE TEXAS CHAINSAW MASSACRE [see DELIRIUM #3])

as kind of our own Elvira. And people dug her... a lot. A whole lot! She was a mixture of Elvira, Tank Girl, Bugs Bunny, Batman and The Ramones. Somehow... it worked for us.

**DELIRIUM:** How did you connect with HG Lewis? Are you still friends?

**DELIRIUM:** I cold called him. April as Sally did an interview with him and he was so nice and then we asked him to be in the CHAINSAW SALLY movie. He was out of the business altogether at that point. After he talked with his wife, he called back and said he was in. I wrote the part for him, and he was wonderful. My first day of directing Sally for the film was his scene. So I'm here with one of my idols, directing him. After that, we became friends, with both he and his wife Margo. They've sent gifts, they have some of April's art hanging in their house. We love them. We wish we could see them more often. Were



very happy to see that he "blamed" us for bringing him back into the horror business in 2004. I was also happy to be the first person, besides himself, to direct him in a film.

**DELIRIUM:** As an uncompromising indie auteur, it's clear you must struggle. Are you still having fun?

**BURRIL:** I have about 5 stories and scripts I'm working on. We have my new film DARLING CLEMENTINES ready to go, but sadly the investors were lured from us by another filmmaker who is much better established than us, so more of a sure thing. It is a brutal business. Lots of downs. A few ups. But the ups are really worth it. Am I still having fun? I LOVE when we are making something. We have a mission and a quest. But the times in between are draining. Down is WAY down and up is WAY up. But the thing is this: it doesn't matter. I love it. And I'm not fucking giving up.

# FREAK OUT!

Fred Olen Ray discusses shooting one of his weirdest flicks, SIDESHOW.

By DAVE JAY



Much like Charles Band himself, Florida-raised director/producer Fred Olen Ray slowly carved out a distinctive niche for himself during the 1970s and '80s via a series of cheap and quirky drive-in classics, invariably sporting stop-you-in-your-tracks movie titles and kick-ass poster artwork. Following the subsequent explosion of home entertainment, it seemed as though barely a month would go by without a new Olen Ray shelf-filler appearing at your local video store, whether it be horror (DEEP SPACE), sci-fi (PRISON SHIP), action (COMMANDO SQUAD) or good ol' T&A

(SCREAM QUEEN HOT TUB PARTY). Alongside the forming of his own company, American Independent Productions, Fred would frequently churn out genre programmers for the likes of Trans World Entertainment and Cinetel Films. But, perhaps surprisingly, Olen Ray didn't officially cross paths with b-movie behemoth and DELIRIUM publisher Charlie Band until the turn of millennium, with the little seen 6-day wonder SIDESHOW. A familiar tale of vengeful carry folk, SIDESHOW more than makes up for its lack of originality by infusing the material with a macabre, EC Comics-esque ambi-

ence and from the first frame it's obvious that Olen Ray is one director who truly understands the milieu within which he is working. An ex-carry himself (not to mention professional wrestler), Fred Olen Ray has dedicated his life to giving the people what they want, so DELIRIUM decided to catch up with the man to discuss half-beast boys, skinless strippers, flesh-eating frogs and much more besides...

**DELIRIUM:** In your book GRIND SHOW, you talk about your formative experiences as a carry – could you briefly encapsulate your carnival history for our readers?

**OLEN RAY:** Well, I've done a lot of things in my life as a hobby – y'know, just trying not to lead a boring life. And when I was a kid – I grew up in Florida, near Gibson which is where all the sideshow people lived – I went to the fair, and I don't know why I became fascinated with that, but once I got hooked in with some people from the carnival I went and bought a show from 'the world's smallest woman' and I turned it into an Amazon show. I liked going to the carnival because, at the time, there were no cellphones to speak of and nobody knew you and it was almost very therapeutic. It was almost like cooking – you just kinda tore a ticket and took the money... it was kinda like getting away from everything, probably some of the most relaxing times I've ever had other than taking the tent down and putting it back up again. And my wife would come out – she would do the electric girl, the blade box and a fire act! So it was a family affair – we had an elephant-skin dog as a pet for a while and it came down and performed. Well, that's if you can call standing there being a performer.

**DELIRIUM:** And didn't your show also feature 'flesh-eating frogs'?

**OLEN RAY:** Yeah, they were in the Amazon show. They were huge too! They were huge and they were scary, and our trailer turned over on the side of the road in an accident. The frogs got away in Florida, so who knows? There were two of 'em, they



were as big as dinner plates – I mean, they ate live mice. So I don't know what happened to 'em... I haven't heard any stories out of Florida lately about it, though it's possible.

**DELIRIUM:** So did you have much of a relationship with Charlie Band prior to your taking on directing duties for SIDESHOW?





**OLEN RAY:** I had encountered him a few times back when he had Empire Pictures, when he was along La Brea [in Los Angeles]. When we were doing PHANTOM EMPIRE and looking for distribution I had dealt with him a few times. And I'd talked to him a couple of times about doing stuff, the biggest problem I always had was that the gigs just didn't pay enough. Y'know, they were very good about giving people a break in the business – like Roger Corman, you could get your foot in the door if you were willing to make certain sacrifices. And, of course, at the time Charlie was coming up I was very highly paid so it was very hard to kinda... meet. (laughs)

**DELIRIUM:** You also recycled Charlie's Jared-Syn costume from METALSTORM for your own space opus PRISON/STAR SLAMMER, which you shot back in 1984.

**OLEN RAY:** That costume belonged to Doug White and those guys over at Makeup Effects Labs. They actually owned the suits, so I didn't have to deal with Charlie. It was a very funny place because you would go over there and there were some remnants of, y'know, how many movies – and all along the walls were these little rat suits from a movie called DEADLY EYES, and they had dressed up dachshund dogs in these little rat suits and made them run along the ground and stuff. And they had about a hundred of these rat suits hanging up there but they said most of these little dachshunds were so scared they soiled their suits, so nobody can rent them.

(laughs)

**DELIRIUM:** So why did you finally agree to do SIDESHOW for Full Moon?

**OLEN RAY:** Well, I was the right guy for the job. I mean, obviously I had run a sideshow, I had friends who had sideshows – I could lay my hands on tents, banner lines, exhibits to go into the sideshow... there's a lot of things that made me the right guy for that job. And so it just made sense to me to do it – the idea that somebody else would make this movie about the sideshow wouldn't have sat well with me. It's their call, but Charlie's or somebody's idea was that there wasn't anybody better qualified right now than me. At the time, everything was kinda digital over at Full Moon but we did shoot in 35mm and I had Mac Ahlberg as the DP.

**DELIRIUM:** The late Ahlberg is a legend in the Band universe. What was he like to work with?

**OLEN RAY:** I'm not sure if SIDESHOW was the first film I did with him or not – I know I've done a few. But he was an older fellow and I know I felt really bad for him on a movie I did called AIR RAGE because it was inside an airplane so it had to be handheld, and he was on in his years a bit to be handholding a 35mm camera on his shoulder, but he did. And with SIDESHOW we had a very tough schedule: six nights, and it was in January so it was bitterly cold out in the canyon where we were – the old Corriganville Movie Ranch in Simi Valley [where everything from John Ford's FORT APACHE to Bill

Beardine's BILLY THE KID VS. DRACULA was shot]. And you didn't get a full 12-hour day. You know, we're used to 12 hours and lunch, so that's twelve hours plus forty minutes. But it wouldn't get dark 'til about 6-ish and the sun would be coming up at about 6-6:30. So we were kinda getting screwed on the deal because by the time we had lunch and



everything we weren't getting but maybe ten and a half hours a night, and it was a ninety-page script and we had six days to do it in. So we were cranking fifteen pages a night, which wasn't the worst thing, but the make-up effects are a big part of Charlie's movies – having these really good make-up effects. And it took a long time for these effects and stuff to happen. It took so long that in some cases we couldn't justify using the actual actor in the film to wear their own make-up; we would



bring doubles in and put them in the chair because you couldn't lose an actor. Like, there was a girl who walks out and she pulls her skin open – well, there's no way I could lose that girl for half the night for them to put that make-up on her, so we found another girl that looked similar and put that girl in the make-up. So in the film, the girl who walks out and does the dance is a different girl to the one who you see peeling off her own skin.

**DELIRIUM:** But the effects are surprisingly elaborate for the budget, thanks to Gabe Bartalos...

**OLEN RAY:** Oh yeah, they did a very, very good job. They just need the right amount of time to do it in and so you have to give it to them. And so we used a lot of doubles – people doubling for our actors. The only one I'm sure of that was the right kid was the half-beast boy at the end of the movie because he had some dialogue in there. So I'm sure that was him wearing that make-up. I'm not sure about any of the rest of them.

**DELIRIUM:** You've previously claimed that the final cut of *SIDESHOW* left out some of the footage that you shot – what ended up on the cutting room floor that you would have liked to have seen retained in the movie?

**OLEN RAY:** When the kids go through the maze or whatever, they kind of encounter people that you'd seen in the film earlier. Like one girl had no face, no mouth or whatever and I wasn't sure that audiences would get that this person was this other, earlier character because it didn't resemble them at all. So what we did was that we would flash back to what bad thing that person had done – a series of flashes that made you go, "Okay, that bird guy was the guy who picked up that little fellow [Phil Fondacaro] and was tormenting him." And it was just a way of making it clearer to the audience that these people you're seeing now are the people from earlier. And I don't know why they took that out – I don't know why they removed all of that.

**DELIRIUM:** After *SIDESHOW* was completed, you were due to make another movie with Band at his castle in Givoe, and you developed a screenplay titled *MORTIS*, but this project unfortunately collapsed.

**OLEN RAY:** Yeah. I'm doing a big warehouse clearout here in the offices 'cause we're moving. I think I threw that script away the other day! (laughs) There was another script around here called *SUBHUMAN* on one of the drives – I don't know

why I kept it but I have this other script from them called *SUBHUMAN*. I don't know if I'd been offered it or not. But *MORTIS* was supposed to take place in Italy at 'Monster Park', which I guess is very close to the property that they own.

**DELIRIUM:** Charlie filmed a few sequences for *MERIDIAN* there as well.

**OLEN RAY:** Yeah, so the whole script was written for that. I remember it was very European... I think I came up with the story with the writer Sean O'Bannon, who I brought in as he'd worked for us. And it was one of those *BLOODY PIT OF HORROR* kind of things where I think there's a revival of some horrific nobleman and he's really hideously decayed-looking, and I think he's using body parts and stitching



them onto himself to sort of make him look normal. He's sewing somebody else's face on to this rotted body... that's as much as I can remember off the top of my head. And it was so funny too because my passport had just expired and Charlie wrote this letter to the Government so that I could get like an immediate renewal of my passport, it was around Thanksgiving. And I got the passport renewed very quickly thanks to the letter and I never heard from him again! And, to be honest with you, I don't know that I've spoken to him to this very day.

**DELIRIUM:** Really? And that's over ten years ago now.

**OLEN RAY:** Well, I hope not 'cause I'm still using that passport!





DAVID DECOTEAU'S

# 3 SCREAM QUEENS

MICHELLE BAIER

LINNEA QUIGLEY

BRINKE STEVENS

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# MATELLANO'S MELTING WORLD

By CHRIS ALEXANDER



In the waning days of the 1970's, something happened to Spanish horror cinema. It died. Suddenly, those glorious (and gore-ious) days of such macabre Mediterranean masterpieces as *TOMBS OF THE BLIND DEAD*, *BLACK CANDLES*, *THE BLOOD SPATTERED BRIDE*, *FURY OF THE WOLFMAN*, *SATAN'S SKIN* and so many, many more were done, kaput, finito, out of favour and outclassed by their increasingly expensive American counterparts. In a landscape where audiences were getting their glut of juggernaut stuff like *STAR WARS*, no one seemed to want to flock to earthier and sexier dark fantasies that Spain would

pump out ad nauseum. Dismal days indeed...

And though Spanish horror most certainly has made a smashing comeback in the last decade with movies like the *REC* franchise, the work of Rodrigo Cortes (*BURIED*), select films from Mexican born auteur Guillermo del Toro (*PAN'S LABYRINTH*) and even bizarre arthouse crossovers like Pedro Almodovar's masterpiece *THE SKIN I LIVE IN*, all elevating what is most certainly a Spanish renaissance, something was missing. That scrappy, independent spirit that put Spain on the sanguinary map is just not as evident.



Which is why Victor Matellano's indie Spanish shocker *WAX* (coming soon to DVD and streaming from Full Moon Features and Wizard Home Video) is such a triumph. It stars legendary Eurohorror actor Jack Taylor, he of many a Jess Franco classic like *FEMALE VAMPIRE* and *SUCCUBUS* as a malevolent cannibal surgeon haunting a Barcelona wax museum, trapping a young, far-too-curious reporter (Jimmy Shaw) inside and subjecting him to a mind-melting night of horror. Rounding out the cast are other icons of





the genre, like Lone Fleming, star of *TOMBS OF THE BLIND DEAD* and its sequel (and our *DELIRIUM #2* cover girl!) as well as Geraldine Chaplin, daughter of cinema visionary Charlie Chaplin and, perhaps most vital to WAX's lineage, the voice of the late Spanish horror superstar Paul Naschy in what would be his last credited film appearance.

Matellano isn't fooling around when it comes to keeping the spirit of Spanish horror alive. His previous film was the Spanish horror documentary *CLAWING*, he has made several gruesome short films and his next feature is a remake of Jose Ramon Larraz's landmark erotic shocker *VAMPYRES*. But with *WAX*, he announces himself as a major new talent, something *DELIRIUM* aims to prove with this exclusive new interview...

**DELIRIUM:** *WAX* blends traditional gothic fantasy with "found footage" horror. What was the philosophy behind marrying these two strains of cinema?

**VICTOR MATELLANO:** Actually, the idea of *WAX* is to tell a classic story in a contemporary language, as "found footage" certainly is. A lot of stories have been told in movies about wax museums, so we had to be creative. Showing someone locked inside a museum is as old as cinema. The key was making it in a modern language, telling our story using different media, TV cameras, security cams, the idea of snuff movies. And of course, all the while paying tribute to classic horror cinema.

**DELIRIUM:** So why make a "wax museum" movie to begin with? Are you a fan of the sub-genre?

**MATELLANO:** I think wax museums innately have a lot of possibilities for horror. They are just creepy. That load of life-

less figures that look alive. I have always been fascinated by wax museums and also wax museum movies. One of the first of this sub-genre I saw when I was a child was George Fenady's 1973 film *TERROR IN THE WAX* but my favourites are *THE MYSTERY OF THE WAX MUSEUM* by Michael Curtiz and of course, its remake, *HOUSE OF WAX* by André de Toth.

**DELIRIUM:** Jack Taylor is amazing in the film and it's a joy to see him back on-screen in a full-blown horror film. How did you connect with Jack?

**MATELLANO:** Jack and I have been friends and worked together in cinema and theatre projects for many years. He is a great professional, a brilliant and amazing person, the contrary to his character in *WAX*. It is a privilege working with him. We had the opportunity to take on another important star for that character,

but I have always been sure that Dr. Knox was made for being played by Jack Taylor. **DELIRIUM:** I love the idea of having Jack channel Vincent Price on *HOUSE OF WAX*...can you talk about that choice?

**MATELLANO:** Jack's performance in *WAX* leads us back to the classics, especially to the great Price performances like in *THEATRE OF BLOOD* and of course, the *DR. PHIBES* films. But Jack has his own personality and a certain touch that I love, that is his own. In his performance he goes beyond what those classic films would have dared. But, I love Vincent Price and it was important that we pay homage to *HOUSE OF WAX*.

**DELIRIUM:** The music in *WAX* is especially good, dark, brooding and exciting...

**MATELLANO:** *WAX*'s music was made by Sergio Jiménez Lacima, a great composer. The idea was to create a dark atmosphere





and bring the museum to life. It highlights and helps the story so it can be more shocking. On the other hand, inside WAX there is the track "Dr. Knox's Blues", a song by Javier de la Morena. Javier is also a great composer, and with his song he pays tribute to legendary horror host Zacherley's legendary tunes.

**DELIRIUM:** Talk about your relationship with Lone.

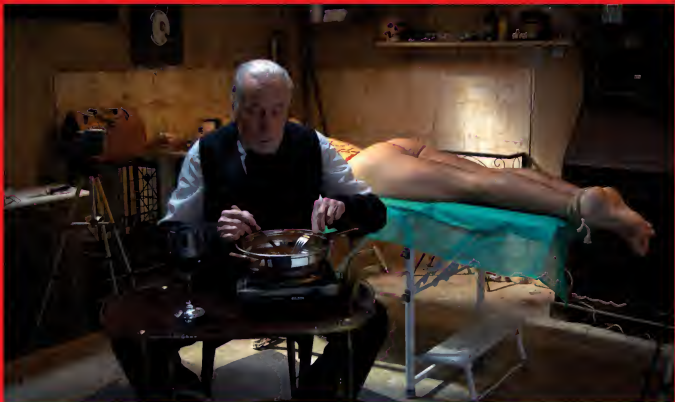
**MATELLANO:** Lone is an amazing being. Her on-screen has always been fascinating. I have worked with her in four different occasions – the short movie **THE RAVINE OF THE BRITISH CLAWING**, **WAX** and my new film, **VAMPIRES**. She always does a great work.

**DELIRIUM:** The film is wincingly violent in parts with some great FX. Who did the make-up FX?

**MATELLANO:** There are some parts where **WAX** is visually explicit with violence, but it is so more conceptually violent. **WAX** does not have digital FX, the gore effects were made live in camera, as they were made in the 80s. Prosthetic. Authentic. The artist we used is Colin Arthur and his work dates back to 2001: **A SPACE ODYSSEY**. He made the ape masks. He also made the original mask in **THE ABOMINABLE DR. PHIBES**. He is a master and it was an honour to work with him.

**DELIRIUM:** What kind of response have you gotten for **WAX** so far?

**MATELLANO:** Audiences are having a good time with **WAX** and that's our main goal. Fans recognise the tributes to all classic horror cinema in the movie and it is being sold well and festivals are becoming interested in it. For a director, for me, that means mission accomplished!





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# LORD OF THE TRANCE

DELIRIUM catches up with Tim Thomerson, the coolest cat ever to grace a Full Moon flick.

By JERRY SMITH

**B**lade, Pinhead, Six Shooter...when Full Moon comes up in conversations, those instantly recognizable characters are sure to pop into any genre fan's head. For me, and for many other fans of all things Full Moon (and genre in general), the character that takes the crown for being the king of them all is TRANCERS' Jack Deth. A man without time, a man of many puns and quite possibly the best post-fight dancer of all time (see the first TRANCERS' punk rock club scene for reference). Already having established himself as a standup comedian and working actor prior to stepping into the TRANCERS (recently remastered and released on Blu-ray for the first time from Full Moon) universe, Tim Thomerson is a cool guy and has made Jack Deth one of the coolest characters ever committed to film.

**DELIRIUM:** Tell us about this journey of Jack Deth.

**THOMERSON:** Well originally, it was Empire Pictures. My son is 31, so when he was born, I was in a movie called METALSTORM (See DELIRIUM #3), which was shot in 3D. I don't know if you have ever seen that.

**DELIRIUM:** I'm sad to say, I actually haven't.

**THOMERSON:** You have NEVER seen METALSTORM (laughs)? It's actually a

pretty good little post-apocalyptic movie. Anyway, I played this kind of rogue cowboy knight. It was kind of a Mad Max thing. So anyway, I got this role as a character named Rogue in this apocalyptic movie, and we started working, and that was my first time working with Charlie Band. I had a lot of fun with it, Charlie was fun to work with, and kind of left me alone, which I like. I don't like a lot of direction. We had quite a lot of fun doing it and then this idea for TRANCERS came up. This is still Empire now, so fast forward to late 1984 early 1985. The

**FUTURE COP** was the original title for TRANCERS, so I went to Danny (Bilson) and Paul (De Meo), and we had meetings together. They were fans of these Philip Marlowe type detective guys, so we were all in love with that genre, and I always liked Sam Spade, Humphrey Bogart, just a fan of that particular character. Charlie wanted to do this cop that comes from the future in LA today, meaning from the year, 20-something. So Charlie didn't really care what we did with the character from



what I remember, so Danny and Paul wrote up this guy Jack and so that's how that was born. When the character transformed into the other body that was named Philip, it's a tribute to Marlowe. That was Danny and Paul's idea, to write it up like that, and for there to be some kind of dialogue and kind of the crispy kind of way of saying. You've seen that movie right?

**DELIRIUM:** Many, many times.

**THOMERSON:** Yeah, so for what it is and for the time that it was shot, it's a pretty classic B movie I think.

**DELIRIUM:** The opening of the film is great, the cross between the future and the past and that noir-like feeling is easy to get on board with.

**THOMERSON:** I think it really had its own feeling about it. I thought that while





we were shooting it, even though it's a silly ass movie. But it just had a feeling, you know? Charlie was great to work with on set, and was funny, had a winning personality, and Helen was just a hilarious girl. She really is a funny chick. The performances were really good too; you can tell they got along.

**DELIRIUM:** You have a very extensive background as not only a dramatic actor, but also in stand-up comedy. Was that something that helped get Jack Death his sharp as a whip personality?

**THOMERSON:** Well, maybe. I was fascinated with stand-up comedy as a young kid, always fascinated by it, and when I was in the service I...do you remember the actor Brian James?

**DELIRIUM:** Yeah, most definitely. I'm a huge fan of his.

**THOMERSON:** Brian and I grew up together, and we were National Guards together. I was always a pretty funny guy from what people said. So we used to mess around, and Brian and I would get drunk and smoke weed and just yell at all these stupid ass guys walking by. We were in the service up there in Barstow during the Vietnam War, in the reserves. But then I tried to have a comedy bug. I was always fascinated by stand up comedians, like Carson, Pryor, Rickles, they all just fascinated me. Like how do you guys do this? When I was a kid, I used to watch Rickles, I mean I WATCHED Rickles every night, because I worked at the Sierra in Lake Tahoe. He used to walk through the kitchen and get wound up, and he would start winding up in back before he went on stage. He would start giving everyone a bunch of shit in the kitchen, and I would think "Look at this guy!" You know? So I was just always captivated. So I had a knack for it early on when I was working down by Disneyland, I used to come up before the singer, and I kind of just did these "riffs", I'd riff on people, you know?



It was kind of half ass, I didn't even write it down. I had a little bit of an audience. People used to come in and watch.

When it all changed was when I met Anthony Zerbe. If any of you don't know who that is, go to [imdb.com](http://imdb.com), you will totally recognize him. He is a classical theater actor, and did a lot of movies. Well, he was my mentor and when I got out of the service, I got a job at a Shakespeare festival, as a set and a prop guy. I would watch him work, and just say "Shit, man." I kind of wanted to be an actor, but I didn't know how to go about it. So when I became serious about becoming an actor, Anthony, he kind of capped this whole thing we are talking about. He said I should study acting, and I said "Why would I do that?" I didn't know, I didn't go to college, I was in the service, and I was a regular guy. I worked up in Tahoe, that kind of crap. So I said "Well, how do I do this?" and he said "You've got to study acting." I said "Well, how do you do that?" He said "Well, you've got to go to school." Then, I said "Oh shit." You know, that meant college which I was too old at that

point for. I did go back to college at 21, and I got into some plays, and then I would speak to Anthony, who was my mentor I said "Hey, Anthony, I really want to do this, so what do I do?" He said "You have to go to New York." So I went to New York to study with Stella Adler. I spent two summers studying with her in Los Angeles, and then my college sweetheart was an actress. I said "Hey, if I'm going to do this, I have to go to New York, I can't be in L.A." So at the same time, there was like a new stand up revolution happening back east, that's where Jay (Leno) came out, Jimmy Walker, and Andy Kaufman. All these guys, these east coast comics were coming up and trying to make it when I went back to study with Stella. So when I popped in to the Improv, and I used to do my shit, I was like this surfer guy, I realized I had long hair, I was kind of this hippy surfer weird guy living in New York and studying acting. I guess I was pretty funny. But I was kind of in cahoots with the acting because I was studying acting and I was really into it I spent like four years studying with Stella and also doing





standup back east with Jimmy Walker.  
**DELIRIUM:** What led to you heading back to the West Coast?

**THOMERSON:** It's really hard to do, you know, when you have a wife and kids and mortgages and you're already in show business. Once I left Manhattan and came back to Los Angeles, well California, I was from San Diego. I quit for about 6 months but I realized that I had to start doing it again towards the second phase of the comedy boom in the early 70's, which was Letterman, JJ Walker, Robin (Williams) had started to just come on to the scene and Pryor would come and he was so good to everybody, he was just great. He made Michael Schultz put me in CAR WASH and Pryor also put me in three more of his movies and I owe a lot to him.

**DELIRIUM:** That comedy background seems to have translated really well into

the film. One of TRANCERS' charms is its humor and I feel like that's what makes the Jack Deth character so likeable. Even when he's such a sarcastic bastard at times, there's always a part of him that you find yourself rooting for. The club scene when Jack is really proud of himself for knocking the punk on his ass, I don't think I've seen that movie even once without laughing pretty hard at that scene.

**THOMERSON:** A lot of that was because of how great of a crew we had actually. We had a very good crew, and a lot of them all ended up doing big time shows, you know, big movies. They all moved on from Charlie's movies. When you have such professional technical guys, it frees you up as an actor to do what you need, and I think that that's what you've got to do. I started to play it funnier than it was, because I just figured this guy was a wise ass and from the future. He doesn't know what he's doing; he's got his chick, so he's not going to take any shit from anybody.

**DELIRIUM:** You mentioned during the whole experience of filming TRANCERS that kind of overall good feeling while it was all happening. Did you think it would not only be liked and well-received but end up with what's now been a whole series based around the character?

**THOMERSON:** I had no idea, it just became another monster. You know, I thought four and five are silly; they just didn't have something, you know? There were different players and a different vibe about them. The first one and three are my favorite. Two, I'm not so fond of, it was a bit too silly, but Megan Ward was great. It

was always great that Helen came back for the second and third ones though, because she would always step up and do them because she was already on her way to being a big shot by then, being kind of famous. But yeah, I didn't know it would take off. It's really weird. I know someone in London and apparently TRANCERS plays like Rocky Horror over there, with shows at midnight somewhere. Theater people dress up like Jack and talk back to the screen, so I guess it kind of does have a cult following.

**DELIRIUM:** What do you think it is about TRANCERS, and Jack Deth that really resonated with fans? I heard Tarantino mention his love for TRANCERS once...

**THOMERSON:** He's a movie geek. If you're really a movie geek, you're going to get these movies, but you've got to be a fan of these things. I think you have to be knowledgeable about it, or just be willing to be entertained. A movie like THE PROFESSIONALS shot in '65. I saw that movie the day before I went into the military. That movie sticks in my mind. There are those certain times and places where these movies make you feel good. I watch BULLITT once a month, I watch THE WILD BUNCH maybe twice a month...I mean, I watch HELL IS FOR HEROES sometimes every night and sometimes I fall asleep to it. There's just something about these films that are like old friends. They take you back to a time when you were feeling good, or bad about something. They bring up feelings. Movies are odd things because they bring out all these emotions. It is a very odd medium. 🍷



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# LECHAGO-A-GO-GO!

By JASON BENE



Director John Lechago has become a Full Moon Features favorite among fans with his two top-notch entries in the KILLJOY franchise and a third on the way (see DELIRIUM #3 for the first look at KILLJOY'S PSYCHO CIRCUS). But there is more to Lechago than just killer clowns. He is a hard-working, multi-talented craftsman who has had an amazing career, as DELIRIUM aims to illustrate in this exclusive interview spotlighting his aberrant style of horror.

**DELIRIUM:** Is drawing and painting pivotal to how you approach filmmaking?

**LECHAGO:** It is hard to recall anything specific because I was a very young child,

but I remember drawing concepts to nonexistent science fiction movies, versions of Godzilla destroying cities, or Chuck Norris kicking ass. Later I would start to draw primitive storyboards that would show just about everything in one shot. I didn't understand the concept of various angles yet. When I turned nine I started to train in traditional oil painting and I discovered how to see light and color. What I mean by that is that I began to understand how light and color really look on a 2D surface. I think that was probably the biggest advantage that I got out of representative painting. After practicing for so long in my youth I was able to notice details that most other professionals would miss. These were expert photographers who know about exposure,

light and lenses, but because I trained in synthesizing images on a canvas it seems that detail and texture would come easier to me. When I am on set I definitely know what I want... even if I don't always get it. **DELIRIUM:** How did you get a role in the action-packed Chuck Norris flick A FORCE OF ONE?

**LECHAGO:** Well, I walked into Chuck's lair and took out three of his goons. He winked at me and said, "Not bad, kid". Seriously, I think it was luck. My fraternal twin brother and I were called the day before the shoot to the set for a kid's class that Chuck would be teaching. I was nine years old at the time and enrolled in one of Chuck's schools in Torrance, California. Being so young, I had no idea how movies were made, so it made quite an impression



on me when I saw the set with Panavision cameras, dollies, C-stands, and a lot of large, hot lights, not to mention that there was catering! With that experience I then had a nascent concept of how films are made and I was much more interested in the work behind the camera.

**DELIRIUM:** Your directorial debut, BLOOD GNOME, has its heart in the right place, and falls in line with other "little monsters on the loose" movies like CRITTERS and MUNCHIES...

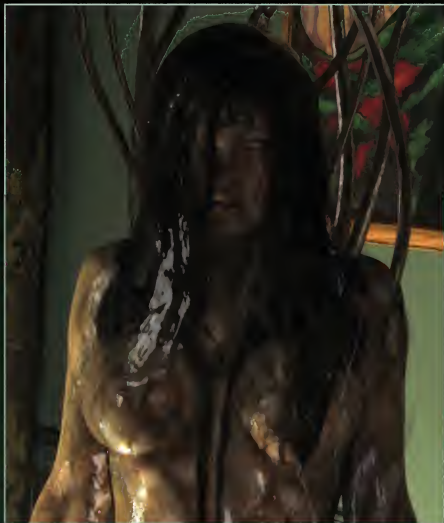
**LECHAGO:** Well, the best thing about little monsters is that they're little. They can be shot in inserts against very small backdrops almost anywhere; so they are good for low to micro budget films. Aside from the practical advantage, little creatures are a lot of fun. Yes, I loved CRITTERS and I was super excited to meet the screenwriter, Domonic Muir, who also wrote for Full Moon and I was familiar with TRILOGY OF TERROR's Zuni fetish doll, Stuart Gordon's DOLLS, PUPPET MASTER and GHOULIES. Even then, for



my first film the idea was that the creatures would be invisible almost the entire time. The film's special effects makeup artist Todd Rex was supposed to just make some small creature faces that I would cut away to, but he ended up making complete puppets. So, why not shoot them head-to-toe? Fortunately Stuart Gordon saw *BLOOD GNOME* at its premiere and eventually introduced me to Charles Band.

**DELIRIUM:** Can you elaborate a little more on how Stuart Gordon introduced you to Charles Band?

**LECHAGO:** Stuart Gordon called and said, "John, my friend Charlie needs an effects artist as soon as possible. This might be a good opportunity for you!" This was just after I screened *MAGUS* which had over 250 visual effects. That may not seem like much, but for a micro budget horror film, it's tremendous. Well, Charles desperately needed a new effects



artist for his film *DEAD MAN'S HAND* (aka *HAUNTED CASINO*). I met him in the hallways of his offices and immediately said, "Hello, Charles!" He was surprised that I recognized him and asked if we had met before. I told him that we have not, but I have seen his *VIDEOZONE* segments at the tail end of Full Moon VHS cassettes for years. I guess that convinced him that I was at least familiar with Full Moon's style.

**DELIRIUM:** Was the next chapter in the *KILLJOY* franchise your first pitch to Band?

**LECHAGO:** My first pitch to Charles Band was a sequel to *LASERBLAST*, but he had a different idea, pitching *KILLJOY 3* to me first. Initially I was like, "Huh? *KILLJOY*?" But who am I to say 'no' to Charles Band? How could I turn down this opportunity? I accepted and then tried to figure out what to do with the story. My main challenge was that the original was not really in line with Full Moon's style. I looked at the *PUPPET MASTER* series and used that as a template. I wanted to create a roster of colorful characters that could be made into dolls. I also decided to take the story in a standard direction but still have a direct connection to the first one. We really tried to find Angel Vargas the original *Killjoy*, but were unsuccessful. My friend

Tom Devlin suggested that we use Trent Haaga who played *Killjoy* in the second film. Coincidentally, they're good friends and Tom is my special makeup effects artist, so it was very convenient. One of my goals was to give *Killjoy* a little more depth. I wanted to explore his motivation. Trent understood that and gave a great performance.

**DELIRIUM:** You brought in the yummy Victoria De Mare to play the colorful character Batty Boop for *KILLJOY 3*...

**LECHAGO:** When I started writing the movie I immediately realized that *Killjoy* needed some minions and one of them should be his girlfriend. She would be a crazy demon clown, so why not clad in just clown paint? Who would dare play that part? And who would make her interesting? Well, Victoria was my only pick. I created Batty with her in mind because Batty is a deceptively difficult character to play. Victoria De Mare is the actor's version of an adrenaline junkie. It's not that she is completely without fear, but she will go for a risky performance despite it. Victoria has courage! When I worked with her on *BIO SLIME* I realized that she gives the role all she's got, and takes risks; not to mention she's physically very tough. I think she loves the challenge and is a bit of a glutton for punishment. She's a ballet dancer! That shit's torture! For







the next sequel Victoria plans to push the envelope. We'll cross the line and then push it back in the editing.

**DELIRIUM:** By the time you get to a fourth film in a series, it is always nice to change the scenery to livin' things up a bit. Why did you choose to pull a Jason Voorhees and send Killjoy to Hell?

**LECHAGO:** I started to get feedback on Killjoy and realized that the fans loved the clowns. So why not put Killjoy on the defensive? He's a great anti-hero because we can relate to his flaws. He is a brat, an asshole; basically a toddler with murderous super powers. Well, now the toddler has to be punished. Putting a vile creature like Killjoy in a position where he has to fight for his existence was different. It was a way to really explore the character. Also, it gave his cohorts the opportunity to save him!

**DELIRIUM:** How much of Trent's antics are improvised?

**LECHAGO:** Trent Haaga is great at improvising. But, Trent sticks to the script. He's got a great memory and almost always recites his lines verbatim. His genius is delivering them. Trent is a writer who also acts and produces and directs and as a writer, he is able to truly understand the material. Where he improvises is in the delivery of the lines. One example of his genius was during a

scene when Killjoy first meets his demon public defender Skid Mark. Killjoy snaps his fingers and says, "Look at this! Nothing!" Well, Trent quickly understood that Killjoy would be distraught and frustrated. He snapped his fingers furiously and repeated "Look at this!" getting louder and more abusive each time, driving the point home. Trent understands what the scene needs and where he can take the dialog. It's incredible stuff! Again, the genius is what he does with the performance. Trent makes filmmaking easy: He really knows what the production needs and is very generous. I want to give credit to Tom Devlin as well. Tom has created a makeup that Trent can act with. We can see all emotions coming through that foam rubber mask! I consider Tom part of the collaboration. I also have to give a shout out to Tai Chan Ngo and Al Burke as well. They play the clowns Freakshow and Punchy, giving great performances. These characters are not easy to play, with pain in the ass costumes and very physical acting. I am lucky to have a cast that is so generous with their efforts...

**DELIRIUM:** Do you think CGI gets a bad rap from fans who feel every effect has to be practical?

**LECHAGO:** No, I actually don't think that CGI gets a bad rap. It deserves the rap.

There is a lot of bad and lazy CGI out there that depletes the resources that could go to physical effects. It is a mistake to think that CGI is less expensive than practical effects all the time. If you want your CG effect to look as good as a practical effect, it's going to cost you as much or more than the real thing. I don't believe that everything should be practical effects either, but CGI should be used when appropriate. Epic space battle? Sure! A futuristic cityscape? Okay. A CG creature on a B-movie when a mask would be better and cheaper? No. The horror fans love real effects. They love to say, "How did they do that?" When something is obviously CGI no one ever wonders how they did that. CGI has its place, and I have used it myself, but it needs to be used judiciously. **DELIRIUM:** When are you going to start filming KILLJOY'S PSYCHO CIRCUS?

**LECHAGO:** I can't really say when we'll start filming KILLJOY'S PSYCHO CIRCUS because it hasn't been scheduled yet (at this time). But I have met with Charles Band and we have put pre-production in motion. I'm very excited! We have a lot of unusual ideas including a gangster laser-gun showdown, demon clown porn, space battles, Batty Boop in bondage, monster gore and more! Again, I can't specify a start date but it will be a mere months away...



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# NIVEK OGRE

## DARK PRINCE OF HORROR

The legendary rock star reflects on his second career as a staple of horror cinema.

By CHRIS ALEXANDER and NIVEK OGRE

For the more daring strain of music fan, the name Nivek Ogre needs little introduction. The raven haired, punky rock star has served as the co-

founder and frontman/lyricist for notorious, groundbreaking industrial electronic band SKINNY PUPPY since 1982. Ogre (along with partner cEvin Key) has been

steadily sculpting a landscape of aural pain and abstract horror on wax and other contemporary media and most importantly, stalking stages around the world in states of wildly theatrical, graphically gory alarm to critical praise and cult success. Simply put, Ogre, both in PUPPY (which continues to thrive) and his various entities (including his even weirder OHGR project) is internationally recognized as one of the most important figures in dark, shocking music history.

And yet, with Ogre being such a powerful physical presence, it has long been beyond curious as to why savvy filmmakers haven't exploited his inimitable persona for cinema. That changed in 2008, when SAW sequel director Darren Lynn Bousman cast him in his wonderfully arch horror-rock musical REPO! THE GENETIC OPERA as the vain, singing psy-



chopath Pavi Largo, giving Ogre the chance to spread his persona to a new fanbase. After REPO! found its loyal following, more roles followed (including full disclosure – a starring part in this writer's own upcoming feature film, QUEEN OF BLOOD) as well as appearances at film fan conventions around the globe.

DELIRIUM is thrilled to have Ogre appear here, in our pages, to reflect on his newly minted life as a "famous monster" in the movies.

REPO! THE GENETIC OPERA (2008, Dir: Darren Lynn Bousman) **OGRE.** My journey began with a "Paris" inlaid mirror audition for the part of Pavi. It came after a rather fortuitous meeting with composer Joe Bishara (ANNABELLE, THE CONJURING, INSIDIOUS etc.) to whom I will forever owe a





debt of gratitude for introducing me to the wonderfully twisted/talented group of good people that create and inhabit the world of REPO! and later, THE DEVIL'S CARNIVAL. I was very lucky to have Terrance Zdunich battling the rest of production in my corner for my chance to play this face stealing rapist, as the eyes were looking for a more portly Pavi. My audition stuck and the one term within my verbal agreement with the producer of "no lawyer involved or the deal is off" was accepted. I was in my first film.

The shooting was a two part deal. First, we recorded vocal parts in Los Angeles and then moved the whole production up to Toronto a month later to start principle filming. I was thrilled to be able to take my little dog bat-bat with me up to Toronto for almost 6 wks and learn as much as I could about set etiquette and all the magical things in the make-up department. I was given carte blanche control over Pavi and usually used other cast members comments on the body movements to determine how far to take him. Two such examples are Paul Sorvino, after a rehearsal of the song "Night Surgeon", called me 'monkey boy' which of course screamed for a slight adjustment. The other was my emulation of German actor Conrad Veidt from THE MAN WHO LAUGHS for the opera mask/scenes...

**2001 MANIACS: FIELD OF SCREAMS** (2010, Dir: Tim Sullivan)

**OGRE:** 2001 MANIACS: FIELD OF SCREAMS was a potboiler of a speed-shoot done in Iowa on the steamy Missouri river. Bill Moseley and I had struck up a friendship on REPO!; he was kind enough to mentor and guide me through the perilous pachinko game that is the acting business. He had just gotten off a '3 in a row' set of films and was making his last stop, after an exhausting jaunt overseas, to portray Mayor Buckman. I can't say enough of my appreciation to my pal Bill. He's an amazing gent with a great bag of tricks, ranging from pure rage and terror to making the set pee their pants with laughter. I have very fond memories of Lin Shaye and I going for a refreshing Blue Moon dinner and



lovely chats on warm, humid nights after wrapping. She, through her diverse acting talent, more than anyone, taught me the simple act of subtlety. I tried to infuse Doc with this lesson. From mugging theatrically on stage to a reduction on film in which every facial twitch is caught by the camera. The other funny anecdote from that film was a good dose of Blepharitis and Pharyngitis from the fake blood, left in a fire extinguisher in 90 degree humid heat. After the sawing of a woman in half at 2am with the resulting blood spray raining over us; it took but a week for the bugs to put me in urgent care.

**THE KEY TO ANNABEL LEE** (2011, Dir: Staci Layne Wilson)

**OGRE:** I had the pleasure to work with Stacy after forming a friendship with her on REPO! on which she visited the set promoting the film during a press junket. She is a very driven woman with a strong vision and no fear in presenting her multilayered phantasmagorias. I had the chance to read/play a Poe-like narrator and jumped right into it.

**SCREAM PARK** (2012, Dir: Cary Hill)

**OGRE:** In SCREAM PARK I definitely play a rube of sorts. My take on Iggy was

that sort of weekend warrior redneck/apocalypse-prepper who goes in hot, as if there is a strict, self-initiated military plan in place, and after all goes awry resorts to pure rage which ultimately leads him to his own demise.

**THE DEVIL'S CARNIVAL and THE DEVIL'S CARNIVAL 2: ALLELUIA!** (2012 and 2014, Dir: Darren Lynn Bousman)

**OGRE:** THE DEVIL'S CARNIVAL, and the part of The Twin, continues my collaboration with Darren and Terrance. I have to pause to give a shout out to Terrance for creating such a sumptuous, snaky character with so much space time in which to move. The transition into acting through the musical mirror, so to speak, has been my lucky charm. The Twin is more of a living/dead enigma and I guess that's where I tie him into SKINNY PUPPY and 'that guy', Ogre, ohGr...me. The Twin is a trickster, not to be trusted, yet has an empathic love/hate relationship for the poor souls he comes in contact with. He aims high and shoots low. The new film further explores The Twin and his history in The Devil's Carnival and through a bit of trickery maybe his ultimate hopes will be fulfilled. As I said, an enigma at best!

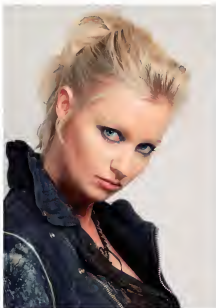




# THE HAUNTING OF AXELLE

Filmmaker Axelle Carolyn sculpts a classic ghost story in *SOULMATE*.

By SMITTY ALLENBY



**Y**ou've seen her on-screen as a hellion in films like *DOOMSDAY* and *CENTURION* (both directed by her husband, *THE DESCENT* director Neil Marshall) but it is as a director that Belgian born, LA based Axelle Carolyn is making her deepest mark, first with short films like *THE LAST POST* and *THE HALLOWEEN KID* and now, with the haunting first feature *SOULMATE*.

*SOULMATE* sees Carolyn (who also wrote the literate screenplay) etch a muted, elegant British ghost story about an Audrey (Anna Walton) adrift in a twilight world of romantic longing from beyond the grave after she rents a cottage in the English countryside. Smothered in mist, *SOULMATE* is a classic, meticulously produced and sophisticated low-budget chiller, but, due to one very graphic sequence, it did in fact get into some hot water with the UK censor, initially having its 18 rating certificate refused by the BBFC, as Carolyn discusses in our interview below...

**DELIRIUM:** Your films are gentle and romantic. *SOULMATE* is no exception. Can you define that approach? Is it by design or simply an organic aesthetic?

**CAROLYN:** It's completely organic. As a teenager I was a huge Tim Burton fan, and I remember reading an interview where he said he loved horror movies, but he never seemed to be able to make one. At the time I thought that was kind of weird, but now I get what he meant. Regardless of the type of movies you like to watch, I think it's your own personality that dictates the kind of movies you make. Every time I sit down and go, let's write

something really scary and shocking, what comes out is rather more character-based, whimsical and romantic. It's a bit annoying. I'd love to make something totally disgusting!

**DELIRIUM:** But there is that one "scene". Did the resulting controversy help or hinder the film's reputation?

**CAROLYN:** I think it worked both ways. On the one hand, it brought a bit of publicity to the film, which for a tiny budget film with no huge names is always a blessing. On the other, I think it brought the wrong kind of attention. If this were a gore-fest, it would have been awesome. But if you expect the kind of film that would get banned or censored, you're likely to be disappointed, because we're really more JANE EYRE than *THE HUMAN CENTIPEDE*!

It's surreal. But it was infuriating too. The scene was pretty crucial. It shows Audrey has hit rock bottom and the movie is her journey towards finding the will to live and showing that she cut her wrists the 'proper' way, that she meant to die and it wasn't a call for attention, was essential. And I designed the scene to look painful and unappealing, to avoid glamorizing suicide. They wouldn't even let us get an 18 certificate without removing every shot that showed the cuts, the wounds, or even the blade being held next to the wrists! We tried to make the scene work the way they wanted it, but it looked stupid, so I chose to cut it out altogether.

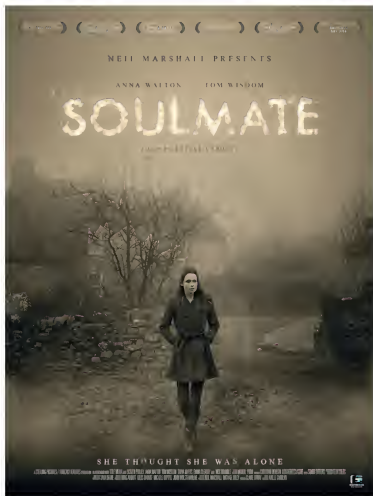
**DELIRIUM:** How have audiences embraced *SOULMATE*? Is it an easy thing for you to screen your work, especially when the film is so personal?

**CAROLYN:** Oh, screening the movie, knowing it's now out there for people to see, it's amazing and

terrifying. It's like having a part of your brain out on display for everyone to judge. But the response so far has been great! It's a polarizing film, because the story changes gear twice and you have to be ready for that. It starts out as a traditional ghost story, becomes a drama when you expect the shit to hit the fan, and goes dark again when you think you know where it's heading. Some people hate that, because they have strict expectations of what a ghost story should be, they expect a full-on horror movie. But those who are open to it and just go along for the ride, they find it rewarding and unusual. That's good. The movies I tend to like these days, like *DONNIE DARKO*, *MELANCHOLIA*, *STOKER* and *ONLY LOVERS LEFT ALIVE*, are also what Brits like to call "Marmite movies": you love them or hate them.

**DELIRIUM:** Now that the mist has settled, the film is out, how do you feel about it?

**CAROLYN:** I'm very proud of it. These days I've seen it so many times all I see is what I would want to change about it, but I suspect most filmmakers feel that way about their work. We've accomplished so much on the budget we had, the performances are great, it looks even more beautiful than I'd envisioned, and as you said, it's a very personal movie, and one that says things that are very close to my heart.



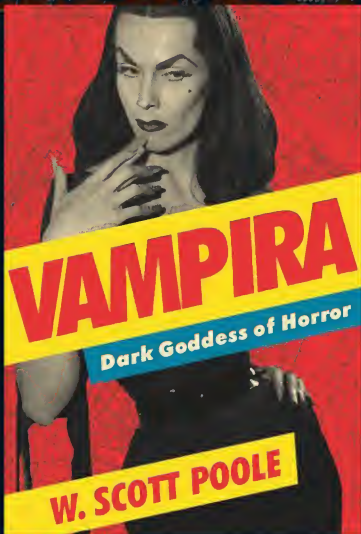
It all started at the moment of midnight. On April 30, 1954, as Americans tuned in their TVs, a piercing scream filled the air, announcing the arrival of the very first TV horror show host. Vampira (aka Maila Nurmi) became an instant hit spawning a pop culture phenomena that has had kids sneaking into basements for generations to watch spooky characters in their own cities deliver their own mix of bad puns, macabre set dressings and, of course, horror films. But whereas Cleveland, Ohio's Ghoulardi and New York's Zacherie became household names, enjoying careers that lasted decades, Vampira was forced off the air a scant year or so later, at the height of her popularity.

The facts surrounding her rise and fall have been covered before and it's tempting to speculate that not much more could be learned about her. Nurmi was fairly circumspect about her life and when she died, alone, in her mid-eighties in 2008 she didn't leave much of a trail behind. W. Scott Poole has risen to this challenge by making Maila Nurmi and Vampira the subject of a fascinating new book, *Vampira: Dark Goddess of Horror* (Soft Skull Press 2014).

Poole isn't interested in straight biography here. Instead he follows in the footsteps of David J. Skal's brilliant *The Monster Show* (Faber & Faber; 1st edition 2001) examining the social forces and context at work in undermining not only Nurmi but American society in the postwar climate of the 1950's and beyond.

"Vampira screamed. She screamed instead of cleaning the house, washing the dishes, or falling in love with appliances. She screamed rebellion, a challenge to the high walls of containment and a symbolic middle finger raised toward the popular representation of the housewife. Nurmi later explained the kind of cultural sap mining she hoped Vampira would carry out. 'There was so much repression' Nurmi later remembered, 'and people needed to identify with something explosive, something outlandish and truthful,' page 18.

Poole goes to great, and effective, lengths to identify the attempts at social engineering that fostered specious notions of maleness and femaleness in the name of governmental control and selling the American dream. But the



By DAVE CANFIELD

most impressive thing (besides his impeccably researched historical insight) is his understanding of Nurmi and her character in that context.

"I'm not sure I'd use the expression 'American as apple pie' although I do try to show in the book that her life is interwoven into so many aspects of mid-century and late 20th century America life," Poole clarifies, "Here is a woman who came from a background of one of America's more fascinating immigrant communities, experienced in the fading grandeur of the Hollywood Studio system, had links to America's first gay rights movement and participated in the rebirth of horror culture in the 1950s (after the sci fi horror flirtation with giants bugs, flying saucers and Things from another world). I suppose I might say she is 'as American as the horror film,' by which I mean she's part of that subversive American tradition that has always parodied the Norman Rockwell America."

Of course to look at Rockwell's florid, mottled faces and bodies caught in the thrall of sentiment, can also be mightily unsettling. The point is that there was real life and there was a version of America that was important for people in

power (almost all men) to propagandize. Vampira's relevance was in her refusal to sign over control of everything to those interests and her unwillingness to reduce herself to being yet another safe shill in TV land. Cleavage and double entendres intact she haunts a culture that still hasn't learned much since the nineteen fifties. When we asked Poole about the above he responded, "I think we are closer than we were in the mid-50s though that's not saying much, is it? This is why horror movies in general are so important.

Beneath the fun of the scares is a meditation on our capacity for violence and the reality of our desires. This doesn't necessarily take us to the place William Blake thought we could go, integrating our devils with our angels in ways that would end our personal and collective chaos. But it's a start."

Couldn't she have accomplished more by playing along? The answer to that, as Poole notes, is as fundamentally unsatisfactory as the question. "Maila Nurmi perhaps faced the dark side more than almost anyone I've ever studied: her own and her culture's. Even in the 50s, she spoke of herself as a person with a mission and a message, never simply as a performer. I think she would have been deeply offended by the superficiality of celebrity culture and reality TV. I think some of her anger in the 80s about the enormous fame of Elvira has to do with that. She had very definite ideas about the meaning of culture and the meaning of art and its purpose, although, as I go into detail about in the book, I think she fundamentally misunderstood Cassandra Peterson."

True, she never really did understand what Elvira was up to. But it's hard to fault Nurmi for taking herself so seriously. She created something timeless, indeed something eternal. Poole ended our chat with a moving reminder of why her approach mattered to her so much. "She actually always talked about herself in archetypal terms. I really do believe she saw herself as a symbol even in the 50s. In fact, she seems to have believed she unleashed something powerful in the collective unconscious that was so transgressive it was dangerous. She had a number of stalkers over the years, mostly damaged men unable to deal with the mixture of death and eros she mixed with comedy; it was like she was mocking them."

# A NIGHTMARE ON BLOB STREET

Director Chuck Russell owned the 1980's with a string of horror hits.

By JOHN NICOL Introduction by CHRIS ALEXANDER

Chuck Russell is no stranger to shock. Though mainstream Hollywood might remember him best as the man who turned Jim Carrey into a living, breathing Tex Avery cartoon in 1994's *THE MASK*, it was his work calling the shots on 1987's hugely successful sequel *A NIGHTMARE ON ELM STREET 3: THE DREAM WARRIORS* and 1988's outrageously slime-soaked remake of *THE BLOB* that will forever place him high on the shrine of horror fans worldwide.

And yet, his work in the genre is even more storied, having line produced the cult Trish Van Devere (ahem) vehicle *THE HEARSE*, written the underrated fantasy film *DREAMSCAPE* (itself, a bit of a foreshadowing of the first *A NIGHTMARE ON ELM STREET*) and executive produced

the Linda Blair slasher *HELL NIGHT*. His is truly a life steeped in shock...

*DELIRIUM* had the honor of chatting Chuck up about his work in horror for the following exclusive interview. Endure...

**DELIRIUM:** You've had an incredible past in horror. Walk us through your career up to *THE HEARSE*...

**CHUCK RUSSELL:** I'm from Chicago originally, and did quite a bit of theater at University of Illinois as both an actor and director. I got interested in the whole theater scene in Chicago, which is still a great theater city. I had always shot film from junior high on and knew I wanted to be a filmmaker. But when you're from the Midwest, a film career seems like a long shot. Film school was not an option so, after graduating from the University of Illinois, I just decided to give LA a try. I didn't have much of a plan; just drove out in a Ford Pinto, clueless but sincere. I was almost broke, knew nobody and showed up for production assistant jobs wearing a



coat and tie, which was not smart. I actually started work sweeping stages and worked my way up the ladder in film production. I was always writing scripts during this period. I also figured with a couple of producing credits it would be easier to get my first directing gig. Which is how I ended up doing *THE HEARSE*.

**DELIRIUM:** *THE HEARSE* was your entry point and *HELL NIGHT* was your sophomore picture; did these moves help your career?

**RUSSELL:** *THE HEARSE* and *HELL NIGHT* weren't my inventions, but they were a good chance to produce horror films at the time. My job was to make them a bit better and learn the craft as fast as I could. On low budget horror, you basically help out in every department, so it was quite an education. I met my future writing partner and good friend Frank Darabont on *HELL NIGHT*, when I hired



him as a production assistant. Frank, of course, went on to do *SHAWSHANK REDEMPTION* and *THE GREEN MILE* (and spearheaded TV's *THE WALKING DEAD* – Ed)

**DELIRIUM:** What was it like working with Linda Blair?

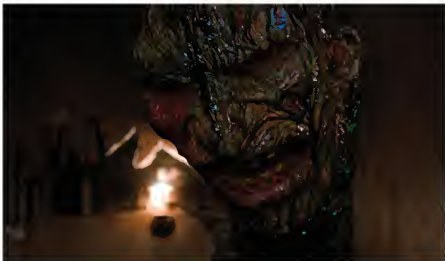
**RUSSELL:** It was great, Linda was maturing then as an actress and was great to work with, she was very thoughtful about the production itself. After *THE EXORCIST* there was a lot on her shoulders, expectations of a sort.

**DELIRIUM:** Most of your films resonate with the fans and *DREAMSCAPE* is no exception.

**RUSSELL:** We were maybe just a little ahead of our time...that was a great idea and we all put our hearts into it...it's the beauty of independent film making; some of those first films I did were some of the most fun and creative experiences I've had, especially *DREAMSCAPE*... I mean, we broke a few rules and had to play around with some really interesting new ideas. We were very lucky, we got Max von Sydow and Christopher Plummer to take on our two character leads. I also had tremendous luck with finding new talent. (Director) Joe Ruben and I fought really hard for Dennis Quaid. He was a

very new and young actor at the time. He was a standout, we kinda had to sell him hard to the producers, but the results were truly great and it was a perfect stepping stone for Dennis's career. He's got that twinkle in his eye; a great-hearted

could grow on the third *ELM STREET*, how he could do things and go a little further into more imaginative scenarios...and introducing some comedy which the series had not previously done. Wes's first *ELM STREET* was such a



man who always had a bit of a devil in him; that shows in his performance and comes through in the character. Dennis was still untested as a leading man at the time...but we knew he'd be great in the part.

**DELIRIUM:** Of course, I loved those glowing nunchucks as a kid...

**RUSSELL:** Oh yes...that's actually really interesting. I was inspired by *ENTER THE DRAGON*. When I was kid I saw it six times. I couldn't get over Bruce Lee and his really imaginative fight scenes so I guess it was my little homage to Bruce Lee.

**DELIRIUM:** Can you give a little backstory on *A NIGHTMARE ON ELM STREET 3*?

**RUSSELL:** I was doing different production jobs which kinda ranged from assistant directing to line-producing, so by the time I got my opportunity to direct, I had sort of proven myself as a writer and I was reliable on set as an assistant director; so New Line figured that was enough of a background to give me a chance directing *DREAM WARRIORS*. I actually drew some of the film's storyboards; I'm a sketch-artist as well, I did a set of my own storyboards on how I thought Freddy

breakthrough in the horror genre, I actually thought it was so frightening, that the best we could do was concentrate on character and the kids themselves as a team, and bring in a little more comedy, a formula that seemed to really work with the audiences. These films have amazing fans. People still love *DREAM WARRIORS* and *THE BLOB*. I sat with audiences recently for some charity events and watched them immersing themselves still. It's interesting; those pictures have a life of their own. What consistently worked about them was that the teens could only rely on each other. All the parents ever wanted to do was send them to bed, and the kids knew that's how you got killed in the *ELM STREET* world. The kids were right for once. I think that still resonates with the fans. Growing up and bonding with your friends in the teen years and realizing bad things do happen in the real world which can create a feeling of isolation. Bonding with your peers against ignorant parents for your survival played off well.

**DELIRIUM:** *ELM STREET 3* was also your big leap into the director's chair. Was this a natural progression for you?

**RUSSELL:** I came to Hollywood looking







to direct; I still enjoy producing and of course I still enjoy writing, but directing is the one job where I got to use everything in the arts that I know. It's the most fun and the most challenging, and the ability to do some of the visuals and just interacting with actors and the extreme situations – there is nothing like it. When you're producing, you're a creator, you're developing a screenplay, you're putting together the pieces that'll make it into a hit movie, you hope. When you're directing, you are really on the front line every day and I love the actors, I love the rehearsals and the theater part of the

experience...translating it into film and the magic tricks we can do now with the wide range of visual effects. For me, it was an easier transition...

**DELIRIUM:** Was there any fan resistance when came to remaking *THE BLOB*?

**RUSSELL:** The worst pressure came from myself wanting to hit a pop culture note with remaking a film like that. I felt like there was room for improvement, but there was just something so crazy about the original that it stuck in people's imagination. The struggle on *THE BLOB* was that I was aware of CGI, but it was too early... I actually thought I was going to

be able to do some CG work with *THE BLOB*, but we found that the CGI was just not organic enough at the time... It wasn't until I did *THE MASK* that CGI came through and the programs and software were a little more advanced for doing more organic things. With *THE BLOB*, we experimented with CGI and hoped to incorporate it, but I really did have to fall back on all physical effects which made that film tough for a small, low-budget film. We were constantly innovating ways, all kinds of silicone and puppetry and full-scale effects and animated effects... just any number of ways to move that blob!

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# A BRIEF HISTORY OF HORROR COMICS

## Part One: Pre-Code Horror (1945-1954)

By SVETLANA FEDOTOS

Every week, dozens of comic titles would grace the newsstands of the atomic age; blood-curdling images of enticement and horror roaring across the covers like a howl of the damned. Ghouls and ghosts would trudge across the pages, threatening to pull the reader in to their tale of curses and redemption. Changing the face of the comic genre, horror stories would become the bad boy of the industry, foraging a path of individuality few dare to follow.

From dime-store rags to multi-media franchises, horror comics have come a long way. Though now considered to be a staple of the comic industry, the history of the torrid tales is as twisted as a crushed zombie's spine. Follow us down the dark path, stranger, and listen to our story, but be wary, for where we tread, none come back alive.

### Pre-Code Horror

Like much of popular culture, horror comics had their start under very humble origins, perhaps requiring an exploration into the history of comics themselves. Though the first comic book was released in 1933 with Famous Funnies, it wasn't until 1938's Action Comics did the medium really take off opening the door to a new type of entertainment made up of superheroes, romance, westerns, funny animals, mystery, and crime. At a time when reading entertainment came in the form of pulp magazines and cheap novels, comic books were welcomed into the fold like an old friend. Young and old alike lined up at every paper stand

into a million dollar business. More importantly, comics were coming out in a period of American history where unique and innovative entertainment was desperately needed. Distraught after the First World War and recently recovered from the Great Depression, comic books helped distract and at times, give hope, to a troubled populace looking for solace by addressing popular issues with indestructible heroes and ridiculous antics. Such attention to modern troubles was not lost on future horror creators, who would later popularize the use of current events as a backdrop to terror.

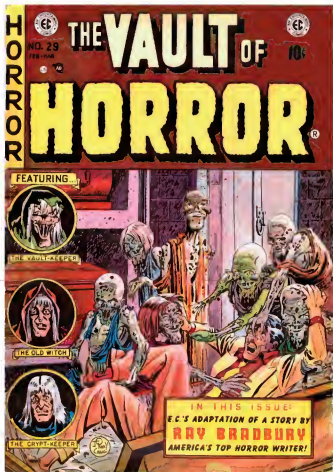
Despite the success of popularly known "funny books," it

would be years before there was any attempt to create horror comics. Oddly enough, it wasn't the expansion of the comic medium that inspired the ghastly things, but the explosion of horror movies and radio. Movies such as Universal's Frankenstein, Dracula, and The Invisible Man, were becoming immensely popular at the box office, creating an interest in all things ghoulish while providing a blueprint for creating monsters. Combined with the short story format of popular horror radio plays that emphasized on twist endings and sharp dialogue, horror invariably found itself creeping into pulp magazines and later, crime and mystery comics. Pulp works such as Terror Tales and Ghost Stories soon hit the stand in the 1930's and 1940's, illustrating the stories with gratuitous amounts of ghouls, demons, and the scantiliest of scantily dressed women.

In the late 1940's, readers were introduced to horror comic elements in the readily available crime comic. At the time, crime comics were about as gory as the ten-cent menace was going to get with stories of brutal law-breakers and dripping pages of blood. In fact, by 1948, crime comics made up 1/5 of all sales, appealing to audiences of a second post-war nation. As the comic boom expanded, publishers found themselves adding tinges of horror and the supernatural to keep readers from wandering, which led to the very first all-horror comic series Adventures into the Unknown. Though several horror comics predated its publication, such as Classic Comics adaptations of literary horror (with a very faithful adaption of Frankenstein), Adventures into







the Unknown was the first to survive a single issue run.

It didn't take long for other comic publishers to notice the success of seminal series. With sales dropping in the once popular superhero and crime comics, companies started to insert horror compilations along with their usual fan-fare. Superhero adventures were soon rubbing elbows with tales of zombies and ghosts and comic book back pages were splattered with cheap thrills. It would be in these small pages, specifically Moon Girl #5, that a horror story would appear written by William Gaines, the owner of little known comic company, Entertaining Comics, (now referred to as EC Comics) that would go on to start the biggest horror comic boom in history.

Though EC comics didn't start off planning on being the boogeyman of every parent's nightmare, something about their particular take on the horror genre proved to be the revitalizing component that the flagging comic industry was looking for. Originally only intending to pepper their war and crime stories with bloody tidbits, the horror element proved more successful than once thought and the company eventually dropped the initial crime titles for an entire horror series. In April 1950, the world was introduced the two comics that would change the game forever, The Crypt of Terror (later renamed Tales from the Crypt) and The Vault of Horror. It is here we are also introduced to two of the most popular horror hosts to ever grace the pages of a scary book, The Vault Keeper and The Crypt Keeper. Adding a third title, The Haunt of Fear, in the following month, with its slobbering, snaggle-toothed hostess, The Old Witch, the famous horror trilogy was complete. Thanks to their creeping pace and twisted endings, not to mention the detailed artwork and Poe-esque writing, the books rose EC's fame to unfathomable heights and inspired hundreds of other series to follow in their footsteps.

Despite EC Comics immense popularity, its titles only made up 3% of total horror sales in the early 1950's. Comic companies, noticing the success of the unholy trinity of fear, began to capitalize on its framework, pumping out their own books of the spooky supernatural. From large publishers such as Marvel and Ace Comics to smaller ones like Fawcett Productions and Star







WHEN DANIEL KING ARRIVED IN HAITI, THE MYSTERIOUS ISLAND OF CODOO AND BLACK MAGIC NEVER IN HIS MOST FANTASTIC NIGHTMARES DID HE DREAM HE WOULD ENCOUNTER A...

# ZOMBIE!



Publications, no company was safe from the horror menace and by 1954, readers had over forty horror titles to choose from a month. Suddenly, the newsstands were filled with covers of the walking dead and screaming damsels, full moons and glistening fangs. Where one would feature a wailing skeleton warning the readers of "tales too terrifying to tell" another one next to it showed the fearful, bulging eyes of a madman begging with you to "not to look inside!" Titles like This Magazine is Haunted, Chamber of Chills,

would pass for straight torture. Heads were chopped and rolled around like a child's ball, demons would grin with pleasure as they tore their limbs off their victims, and rot-infested zombies would return from the grave, itching to put out the eyes of anyone who attempts to cross them. Each title was more lurid than the last, enticing the reader to tempt their sanity and of course, spend their hard earned money.

Just like the artwork, the stories as well started to expand outside of the popular ventures of werewolves, zombies, and witches. Similar as to when comic books were first released in the 1930's, the world was once again at a time where global concerns were at their most vulnerable. But, unlike its predecessor, horror did not use its creative force to quell unfounded fears, but instead, exploited them. Comics started to address the rising nuclear issues, playing on nuclear fallout, the Cold War, space exploration, and warzone survivors while adding macabre twists to the well-known news. Stories started to feature the effects of radiation in the form of shambling bodies and the dangers of the unknown universe as aliens attempt to take over earth time and time again. War Comics, though not 'traditionally horror,' were getting more gory as well, adding gaping wounds and PTSD to give them a sense of reality. Even bone-chilling concepts such as necrophilia were being touched upon thanks to the recent capture of Ed Gein.

As the early 1950's rolled on, horror comics were riding high on a wave of fandom from all across the world. Money was steadily coming in and terror was steadily coming out, creating a perfect circle of industry that, as long as the ideas were fresh and the readers were available, would never have to end. But, unbeknownst to them, something terrifying and evil was waiting in the shadows to pounce, a creature so unimaginable that even the most talented of writers couldn't fathom its coming. Something that would kill not only horror comics but almost the entire comic genre, overnight: The Comic Code Authority.

TO BE CONTINUED



**GINGER LYNN ALLEN**  
DR. ALIEN VICE ACADEMY



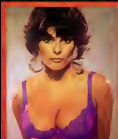
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JAWS 2

## DAY OF THE SCREAM QUEENS.COM

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\*GUEST APPEARANCES SUBJECT TO POSSIBLE  
CANCELLATION DUE TO PROFESSIONAL OBLIGATIONS  
OR CIRCUMSTANCES BEYOND OUR CONTROL.

If you're a horror fan worth his or her salt, you know the name Mick Garriss. The veteran writer/director/producer got his start in the business as a professional fan, a lover and scholar of horror films and dark pop culture who parlayed that passion into a career, first as host of a popular LA based cable TV show spotlighting some of the genre's biggest stars and later, as a noted filmmaker (Stephen King adaptations *THE STAND* and

Was it difficult tracking down all the interviews from the early Z Channel days or do you keep solid archives?  
GARRIS: I recorded them off the air on my brand spankin' new Betamax when they first ran, and that's what we're posting to the site. The cable company that ran the interviews went through many ownership changes--it's now Time Warner--and the original masters were destroyed. So these are all that survive,

from boxes of my old pack-rat memorabilia.  
DELIRIUM: David Cronenberg had a big installation/retrospective in Toronto recently and on the video wall was that mythical panel with Cronenberg, John Landis and John Carpenter. Was that your crowning jewel at the time? It certainly stands as one of the most important moments in modern horror cinema history...

# The Garriss Tapes

Master of Horror Mick Garriss resurrects his interview archives for fun, not profit.

By CHRIS ALEXANDER

*SLEEPWALKERS*) and maverick TV producer (Garriss created the landmark series *MASTERS OF HORROR*).

It is with the former identity that *DELIRIUM* turns its attentions on the man, however as now, the ever busy jack of all trades has opted to dig up his wealth of on-camera interview material for his new website, [www.MickGarrissInterviews.com](http://www.MickGarrissInterviews.com). The site is a non-profit portal cataloguing Garriss' rich history talking to Terror's titans, from both his recent FEARnet show *POST MORTEM* and his classic Z Channel series, *FANTASY FILM FESTIVAL*. Famous fright folk like Roger Corman, Joe Dante, Barbara Steele, David Cronenberg, Tobe Hooper, Guillermo del Toro and many, many more get the Garriss grilling in these thrilling archival chats, offering educational content for horror fans of every persuasion.

*DELIRIUM* was honored to get some time with Garriss, to pick his brain and share the spoils with our readers...

*DELIRIUM*: There is so much on the site and you keep adding more, every week.

other than other film fans of the era who might have recorded them themselves. So I had them transferred to DVD a few years ago when we were making the *MASTERS OF HORROR* DVDs, and used some of them as supplements. But they all come

*GARRIS*: At the time, I was doing specialized genre publicity at Universal, which released *VIDEODROME*, *AN AMERICAN WEREWOLF IN LONDON*, and *THE THING* all within months. I had the idea of doing a panel chat to promote



the films, giving it away to every TV station across the country who wanted to run it. There was lots of local time to fill in those days, and it was quite successful. It--or portions of it--ran all over the place, mostly, I suspect, in the wee hours...

*DELIRIUM*: With all this amazing material, why did you decide to give it away and not monetize it?

*GARRIS*: I just like the idea of it being out there and curated. It was never a money-making thing, never intended to be. I have a true love of the genre which has so often been shrugged into the gutter. I wanted to give a forum to the intelligence and artistry that exists at the heart of the dark arts. I like the idea of it being available to anyone at any time. It's already done, it's already had its original life, so let's bring these things back from the



dead and grant them new lives.

**DELIRIUM:** Can fans expect new material to appear on the site?

**GARRIS:** We'll see. Certainly I will post other things: links to the TRAILERS FROM HELL that we've done, the making-of documentaries I did in my early days, and other interviews from over the years... maybe even the old rock'n'roll interviews I did as a teenager: chats I did with Janis Joplin, Jimi Hendrix, Frank

Zappa and other luminaries, living and dead. The main parts of my career-writing, producing, and directing-take up most of my time, but if the opportunities arise to do some more chats, I will definitely be ready for them.

**DELIRIUM:** Is this paving the way to a new enterprise? With streaming seeming to be the way of the future, are you planning on perhaps using the platform to develop new cinematic ventures?

**GARRIS:** Well, I'm awfully busy with the

avenues that exist now. But I love the idea that movies and series and other experimental forms are being made and are even profitable! I'm definitely working on a couple of things that could have a home in the new media - the new flesh! - but there's still lots that hasn't been done on the big screen and small. I love the avenues that are now available to us...

Visit [www.MickGarrisInterviews.com](http://www.MickGarrisInterviews.com) and start exploring...





# BANDWIDTH

Since I live pretty much in the present (and actually, even more so in the future) – looking back into the past is not where I usually hang out. However recent sessions for our Blu-ray audio commentaries have forced me to look at some of my older films and dredge up memories that have faded and, in many cases, were probably never there in the first place.

It was made clear from my recent travels to those crazy horror conventions this past year that the fans who love our films really wanted audio commentaries on all of our upcoming Blu releases. And even though we are spread pretty thin these days keeping the many Full Moon fires burning, I promised that I would start honoring those requests. So I started with *TRANCERS* a few months ago and had fun with Tim Thomerson, watching the film again for the first time since we made it back in 1985. Now, I've seen clips from *TRANCERS* over the last 30 years but when you do these sessions you actually have to sit there for 80 or 90 minutes and watch it in real time. So I discovered a few things about doing this. For one, my memory really sucks compared to

Tim's, who remembered where we shot most of the scenes, the names of the crew and all the actors and extras...everything! Second, I also discovered that I really enjoyed the film. So much so, that I sat there with Tim for long stretches just watching the film, forgetting to talk about it!

Then I did a similar session with Jeffrey Combs for *DOCTOR MORDRID*. Once again, pretty cool film! I know it sounds silly for me to say that as the filmmaker, but if a movie can stand the test of time and still entertain after 30 years, then I guess we all did something right. And once again, since the last time I saw *DOCTOR MORDRID* was decades ago, I found myself just watching and forgetting to "comment". Admittedly, I am a bad audio commentary dude!

Now we have an endless amount of films we plan to release on Blu-ray over the next few years and I guess, where appropriate, I'll be part of those sessions; those strange trips down a hazy memory lane. The next one is actually scheduled in 2 days from the day I'm writing this. It's for *CRASH*, my 2nd movie and the first that I directed. The bummer is that the many

well-known actors who I worked with making the film way back in the 70's – José Ferrer, John Carradine – are no longer with us. And since I couldn't do this by myself (it would be the worst audio commentary ever) I asked my brother who was actually production manager on the film to join the session as well as my good friend David DeCoteau who is, strangely, the biggest fan of this ancient relic of a movie, so much so that he produced an amazing documentary about *CRASH* which will be on the release. This way there will be three of us talking about a film made almost 40 years ago. This combined commentary should be...amusing.

My life in this business has always been about moving forward and sometimes with just blind, manic conviction. Peeking back a bit right now has given me some new energy as I am beginning to appreciate these films a little more, as almost a fan would. But I cannot afford too much of this. There are many more movies to be made and too much looking back could put me into a bizarre, retroactive state of...*DELIRIUM!*



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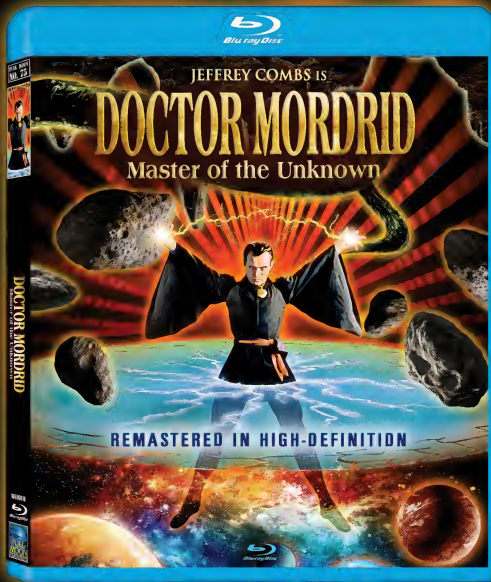
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